



DRAMATIC MIRROR®

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NYM CRINKLE'S FEUILLETON

THE BOOTH-MODJESKA ALLIANCE. AN EMINENTLY RESPECTABLE PERFORMANCE OF RICHELIEU. INTOLERABLE WAITS AND AN AGONIZING ORCHESTRA. SIGNOR SALVINI'S SAMSON. PLAYS FOUNDED ON PHYSICAL PROWESS.

The alliance of Edwin Booth and Madame Modjeska, shown for the first time here on Monday night in Richelieu at the Broadway Theatre, was distinctly an event of curiosity. The reputation of both actors is wide, honorable and deserving, and this reputation stood like an asbestos curtain between the judgment of the spectators and the effort of the actors. A great deal of what was done was accepted on trust. It was a conservative delight to the enormous audience, made up in great part of people who reserve their patronage of the theatre for the return of either Booth or Modjeska, to see in these personages the popular pets, and they did not care to adjust them to any severe standard of critical justice.

The performance of Richelieu, measured by the standards which the stage and Mr. Booth himself have furnished, was not a brilliant one. It was what the phrase-slingers call "eminently respectable." Mr. Booth—to still borrow a ready-made and patent sentence—"was not at his best." He showed unmistakably a slight weariness, as if the iteration of the part had robbed it of interest.

Mr. Edwin Booth is so unlike the priggish and commercial Mr. Henry Irving; he has always been so amenable to the criticism of his countrymen, and he is held in such affectionate esteem by the great body of the American people, that I can safely say of him, in a spirit of critical celebration mingled with regret, what I would scarcely take the trouble to say of any other American actor.

It is this.

The law of artistic development in the actor or art-worker of any kind is conditioned by the mental and physical condition of that worker. In Germany they mark in every noticeable striver, three periods of advancing excellence up to decline.

In life, generally, we note the same thing. There is the time of youth which hopes all things, the time of maturity that dares all things, and the period of intellectual completion that doubts all things.

A man may go through these stages of development in a few years, or he may take a lifetime. Now and then we see actors who are driving dotards at twenty, and on the other hand a perennial heart and an active brain preserve some: them, green and ambitious, past the limits of three-score-and-ten.

Mr. Booth presents to the acute analyst the phenomenon of a man who has outlived an art ambition, but not an art vocation. Intellectually he is broader and deeper at this moment than he could ever have been before. But as soon as a man arrives at the condition of intellectual sagacity and trained apprehension he instinctively relinquishes the effusiveness, the over-demonstrativeness and the all-achieving fervor of the neophyte. He has learned how big the world of art is. He no longer sees in Bulwer's rhodomontade the eloquence of the gods. He cannot read Captain Marryat now, and Montgomery's poems tire him. He has given over attempting to fire Ephesian domes, because he has lost his interest in smoke and glare.

But stop! Suppose it is his profession to fire Ephesian domes? Suppose he has educated a million people up to the annual expectation of seeing him do it? Suppose that a community of young people, still in the first stage of development, hold that Bulwer is the genius of all time and Booth is his prophet?

Suppose, too, that it is the condition of popular success with the actor that he shall pretend to believe the same thing in spite of his having outgrown the illusion?

Such a supposition will present just such an artistic dilemma as I saw at the Broadway Theatre on Monday night.

Mr. Booth has reached that condition of intellectual contempt for mere theatrical demonstration which makes him careless of the outer effectiveness of such a play as Richelieu.

He played it with a perfunctory superiority to its demands—which at times looked like respectable contempt. At other times he nursed himself and slid colloquially over the great rhetorical points like a man who is so used to tobogganing that he can do it in his sleep.

But, soft again! Is not Richelieu built for the rhetorical points? Is it not one of the most ingenious theatrical fabrications of our era? Is there any other vital play that leans so confidently on the stage trickery? Take away the guard who drop upon their knees in the curse scene, eliminate the big sword from the episode with Joseph, how weak the illusion to the superiority of the pen, then! How ineffective the power of Rome if there were not a platoon of soldiers to drop trembling at the threat!

It is no discredit to Mr. Booth to say that he has outgrown Richelieu. Everybody that grows at all must outgrow much of it, just as he outgrows G. P. R. James and fire-crackers.

Give me a young actor of unbounded faith and fancy, with a fervent trust in himself and a wild belief in Bulwer, and he will play it into the clouds, where it belongs.

Madame Modjeska disappointed me in Julie de Mortemar. A great deal of what she said was inaudible. It may have been the size of the auditorium; it may have been the loss of vibration in her voice; it may have been her fear of her accent; but it was a murmured rhetoric for the most part. It did not strike me as a happy piece of stage management to put her in the part of Julie.

One other point about this performance, and I leave it. The waits between the acts were intolerable. The delay which Salvini's stage manager effected on the first night of Samson was improved on at the Broadway Theatre. Between the third and fourth acts the audience grew restless and wearied. The orchestra played through its whole repertoire; the men went out and stretched their limbs; the women were cramped in their seats. Ice-water was hurriedly passed round to reanimate the suffering victims. The handsome manager, Mr. Sanger, presented a noble example of heroic patience from a box and tried by every facial device to make his audience believe that time was not passing.

But it did pass. Nobody disregarded it but the orchestra. And, oh, my impartial Minerva! reflecting every agony of dramatic work, why will you not turn your reflective surface on the theatrical orchestra? Pardon me just a moment. Is there any human or superhuman reason why a thousand people, compelled to sit patiently in waiting, should not have soothing and pleasant music? Is there any conceivable reason outside of the wooden stubbornness of a theatrical conductor why the delicious little Normandy song of Alice, in Robert, should be blown to tatters by cornets and trombones? About as much sense in that as in putting it down on the programme as from The Huguenots.

I can forgive the conductor for not knowing what it is from, but he ought to know how to play it.

What is the reason that a theatrical conductor insists upon giving the melody of the sweetest ditties to a cornet? Why does he treat his strings and wood-wind with such brutal contempt? Some theatrical manager in this city, and at this crisis, will make a new departure when he provides a nicely balanced band of strings and wood with a harp, and furnishes us with some of the melodies of the world daintily played. The harsh cacophony of the theatrical band in New York is proverbial. It pounds, blats and toots until the ear is stunned.

This is passing.

Salvini's Samson proved to be one of those archaic things that claim to be classical and turn out to be muscular.

It presents the august Italian tragedian "on his strength." But it struck me a good deal of it was oratorical strength—jawbone, perhaps, but not the jawbone of the traditional ass, which in Samson's hand made such havoc, but Salvini's.

Samson was not a William E. Evarts, whatever else he may have been, and when he brought down the house it was with his shoulders, not with his eloquence.

The presentation of Signor Salvini only in barbaric roles, like Othello, Samson and The

Gladiator, converts him from a star to a moon, only one half of whose sphere we are permitted to see. He ought to appear here in Sullivan and Civil Death, just to relieve the Americans from the growing notion that he can play nothing but pieces founded on physical prowess.

The curious thing about his physical roles is that he is always made to thunder oratorically, as if most of his strength was in his lungs.

All the same, Salvini is a great actor of the elemental school. Sometimes he reminds me of the late John Morrissey, at others he reminds me of the greater Edwin Forrest. But no matter what he does, it vibrates when he does it.

His Othello, which comes back to us just as The Minnow reaches its readers, is one of the most terrible pictures of animal passion that has ever been presented on the stage.

I have often wondered if Shakespeare did not write that play with something of the same purpose that shows in Goethe's Faust; that is, to show how superior intellectual acuteness, even when divested of all moral guidance, is to mere animal impulse. We tremble at Othello's passion, but, strangely enough, we do not tremble at the greater power of Iago's craft.

How well Irving understood what would move us when he played Faust. He said: "Goethe's spiritual significances are all right; but what the theatre wants is a forked-tail, split-hoofed, fire-and-brimstone Devil." And he gave it to them.

If ever you want to know how far Irving got from Goethe all you have to do is to read Goethe.

While these big guns of the drama, Salvini and Booth and Modjeska, have been firing off their old ammunition, Wilton Lackaye has been making another hit. If you have seen him in Roger La Honte you have been surprised at the quiet force with which he concentrates interest on himself. He lets Terriss do the walking while he gathers in the perambulations.

What a lusty, breezy man Terriss is! The very ideal of English melodrama.

Nothing so good as the third act of Roger La Honte has been seen at Niblo's for a long time. Everybody thought the drama would go to pieces until the curtain fell on that act. Then everybody cried, "Philopene!"

But at the same time one cannot help smiling at the stage views of villainy. Outlaws, in the land of drama, do have things their own way so! They walk into ladies' parlors, compel obedience, defy society, law and custom with a crackling ha-ha! and give you to understand that nothing can check them till the last scene of the last act.

English melodramatic writers insist that things must be that way, or you can't have plays.

But that is not the way in life.

When a mother takes an eight-year-old child and bids her *Sweak!* very much as Hamlet does in the hearing of the Ghost, and the little one *sweak's* very much as the Ghost does, we begin to feel with Charles Lamb, that we have got into some other limbo than life, where there is a howling miscreant at one end of experience that does what he pleases, and a precocious bit of innocence at the other that does whatever the playwright pleases.

I've got an English bull terrier. I think the world of him. His bark refreshes me; his incessant and splendid motion charms me; he is overflowing with animal vigor and wholesome impetus. I turn from Plato to "Pluto" and am a boy again.

But I wasn't writing about that, was I? No. I was writing about Terriss. I wonder what confused the two things?

NYM CRINKLE.

NOT THE SAME.

D. J. Sprague, manager of A Social Session company, desires to contradict the report that has been circulated to his detriment that his present attraction is simply another version of the piece called A Postage Stamp, which he took on the road last season. He states in emphatic terms that the two plays have nothing in common. A Social Session is now being presented with financial success in Eastern towns and is booked as far as the Pacific coast. The company will return by

way of Denver, and be back in New York in the latter part of April. Mr. Sprague says A Social Session is a farce comedy that appeals to a large class of theatregoers, and consequently is drawing large audiences.

IBSEN'S PLAYS IN DANGER.

Franklin H. Sargent, who will have one of Ibsen's plays acted by the members of his Academy of Dramatic Art this season, unbosomed himself freely on the subject to a Minnow representative the other day.

"Considering the theatric value of Ibsen's dramatic works," he said, "which has, by the way, been established in every country but America, and appreciating their educational power, which even the opponents of his dramatic methods will admit, I cannot but place the highest estimate upon all of his dramatic works, with the exception, probably, of his earliest classic attempts. It does not seem to be generally known that there are several translations in English of The Doll's House, for instance; that Ibsen has been translated, and his plays given in nearly every civilized country, and that he has always created the greatest enthusiasm and discussion. We are one of the last nations to give him recognition."

"You intend shortly to produce one of Ibsen's plays?"

"Yes. The Pillars of Society with a student cast. The piece will not be William Archer's translation. The latter is the common version of the play, printed over a year ago, and originally produced in English at a special performance in London last Winter. At its second special matinee given in the London Opera Comique last July I was present and therefore enabled to judge of its merits as an acting play. Although a company of excellent people performed it at that time the play was badly presented, largely through indifferent stage management, poor setting and mis-casting of parts. Even under these conditions, however, the play was a remarkable success and moved the audience to great applause and much laughter and tears, and the story was followed with the keenest interest by everybody present."

"As soon as I saw the play in England I wrote to America, and arranged to have a special version of The Pillars of Society written for the exclusive use of the Academy. It has been said, however, that I ought not to present the play on the ground that I pay no royalty to the author. The plays of Ibsen are public property, and anyone may produce them. It is my intention, however, to pay a suitable royalty for each performance of the play which is given by the Academy."

"What is your attitude regarding Mr. Palmer's proposed production of the same play?"

"I have read in THE MINNOW that a production of this play is to be given at the Madison Square Theatre. I shall be glad to see the play given by such an excellent company. Presumably Mr. Archer's translation and the German version at Amberg's Theatre will be given prior to my production. This will make no difference in my plans. I am not a manager, but one of the directors of an educational institution. The interests of myself and my associates in the play are not commercial. David Belasco's stage direction of our production will alone give warrant of its artistic worth. The students have successfully undertaken much severer tasks than this dramatized story of simple, natural, domestic life. It will be remembered that we have already produced Molière's Les Précieuses Ridicules, portions of The Winter's Tale and the Electra of Sophocles, with the entire commendation of the critics. We had a special invitation from the Faculty of Harvard to present the play before the students of that institution. In past years we have aimed to give the first presentation in this country of standard classical works. With this policy in view, the plays of Ibsen have been selected for special performance this year. Will it not be interesting to note the performance of The Pillars of Society by a company of young professional students after the same play has been presented by professionals of long standing?"

"Has Manager Daniel Frohman any interest in the Academy's production of The Pillars of Society?"

"None whatever."

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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HARRISON GREY FISKE,
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••• The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—BOOTH-MODJESKA, 8 P. M.
CASINO—THE DRUM MAJORS, 8:15.
DOCKSTADER'S—MONTRELS, 8:30 P. M.
GRAND OPERA HOUSE—FREDERICK WARDE, 8 P. M.
HARLEM OPERA HOUSE—ANNIE FINLEY, 8 P. M.
KOSTER AND NIAL'S—PAINT ON TIME, 8 P. M.
LYCEUM THEATRE—LORD CHUMLEY, 8:15 P. M.
MADISON SQUARE THEATRE—BOOTHLEY BASH, 8:30 P. M.
PALMER'S THEATRE—SALVINI, 8 P. M.
PEOPLE'S THEATRE—JIM THE PENMAN, 8 P. M.
PROCTOR'S TWENTY-THIRD STREET THEATRE—THE GREAT METROPOLIS, 8:15 P. M.
TONY PASTOR'S—MRS. PARTINGTON, 8 P. M.
THIRD AVENUE THEATRE—A BUNCH OF KEYS, 8 P. M.
UNION SQUARE THEATRE—HERNIMAN'S TRANS-ATLANTIC VAUDEVILLE, 8:15 P. M.

THE CHRISTMAS MIRROR.

THE CHRISTMAS MIRROR will be published on Saturday, Dec. 7. It will form the tenth of our holiday issues, and we intend that it shall be worthy of the occasion and of us. To that end arrangements have been made to produce the largest, handsomest and altogether the best Christmas Number of the whole series.

In point of literary attractiveness, fine pictorial features and general beauty and novelty of design, it is destined to make an unprecedented stir.

The list of contributors is the most numerous and distinguished we have ever secured, and that is saying a good deal.

The illustrations will be more extensive and artistic than ever, and several elaborate works in colors will be numbered among the contents. A superb colored frontispiece will embellish the cover.

All sorts of surprises will be found scattered through its pages. The products of the best artists, the cleverest writers, the most skillful lithographers and engravers, will combine to make the CHRISTMAS MIRROR the greatest holiday publication of the season.

The edition will be the largest ever put out by any theatrical publication in the world. How its advantages are esteemed by advertisers is best shown by the statement that within twenty-four hours after our last issue, in which the date of its appearance was announced, orders for advertisements aggregating five pages were received.

No judicious and discriminating theatrical advertiser will fail to be represented in the CHRISTMAS MIRROR for 1889. The wisest thing is to secure space at once. All positions are equally valuable in that number, but patrons can suit themselves and their preferences now, and they will not be able to do that later on.

Bear in mind that copy for advertisements must positively reach us on or before November 20, to insure insertion.

SUPER-SENSITIVE.

SO many burlesques of IRVING have been given on the London boards that it seems rather late in the day for him to object to FRED. LESLIE's comic imitation at the Gaiety.

Mr. IRVING's complaint to the Lord Chamberlain brought about an immediate withdrawal of the burlesque, that censorious functionary threatening to refuse to license the theatre unless his request was instantly complied with. According to the London The-

atre Regulations: "No offensive personalities or representations of living persons shall be permitted on the stage, nor anything calculated to produce riot or breach of the peace."

Mr. LESLIE will have to keep his IRVING travestie in the background until he revisits America, when it will doubtless meet with popular approval.

We may next expect to find the pillar of the British stage enjoining the comic papers from taking liberties with his physiognomy, which is a constant temptation to the funny draughtsman.

Is it not a pity that SHAKESPEARE and GOETHE are not alive, to treat the distinguished caricaturist of Hamlet and Mephistophiles to a dose of his own medicine?

HISTRIONIC SPECIALISM.

THE London Stage, commenting on the pessimistic observations of an English dramatist respecting the tendency of modern acting in that country, says truly that the stock actor in olden days acquired a supreme dexterity in getting inside of all sorts of parts at the shortest notice. There was a breadth and grip obtained by the experience of that time which eludes the actors of to-day. Long runs and the touring or combination system have combined to narrow the player's range to a slavish regard for the minutiae of his roles. The result is that "finish" being the chief end of this method, the picture is painted out and, so the Stage puts it, there grows up a forest of "sticks." Or as the dramatist, whose opinions form the text of our contemporary's remarks, asserts: "In twenty years' time we shall have no great actors or actresses beyond a few specialists."

We can scarcely agree with this dark prophecy, at least so far as histrionism on this side of the ocean is concerned. It is true that the abolition of the old-time training-schools deprived young actors of rich opportunities for learning their profession, but it is likewise true that there was more of slapdash facility than of artistic method in the old way than in the new. The stock actors of yore in feats of study and exhibitions of versatility could do what would be impossible for the actors of to-day, who groan and sweat if they have more than one part a month to study and play; but it must also be considered that such performances as were given then would not be acceptable to the more exacting and aesthetic playgoers of the present generation.

Refinement is the desideratum of the people of this time; that is to say, of the educated and cultured classes. As the natural result of the progress in that direction, dramatic performances are presented with an elaborate regard to completeness of detail and an elegance of surroundings which would have amazed theatre goers in the days of BURTON and BROUGHAM, the elder BOOTH and the first WALLACE. "Breadth and grip" may have been sacrificed in the change, but there has replaced them an artistic spirit, a symmetry, harmony and perfection of detail better suited to the tastes of the modern public, and perhaps more commendable from a critical standpoint.

As for the assertion that "in twenty years there will be no great actors or actresses beyond a few specialists," it should be remembered that now, and always, great actors have been specialists. Specialism is simply the acknowledgement of genius that it cannot do all things equally well, but that it can do one thing better than anything else. With the growth of knowledge in every branch of art and science we find the gifted and the accomplished recognizing this fact, and following out one line of endeavor wherein they can attain excellence and eminence. Physicians, lawyers, journalists, inventors and painters of exceptional ability become "specialists," thereby achieving greater fame and contributing more benefit to mankind than would be possible did they, like the rank and file, content themselves with dispersing their energies in many directions.

So, also, is it with great actors. SALVINI, BOOTH, JEFFERSON, CLARA MORRIS—they are all "specialists." If we have as fine an array of these a score of years hence as we have to-day, there will be no cause for complaint.

As for the subordinate actors, the most successful of them have become detailists, like the French players. Under contemporaneous conditions, both artistic and commercial, it is to their credit that so many have

developed into conscientious artists, of an order which the much-lauded features of the olden times, from the very nature of things, prevented.

THE FITTEST SURVIVE.

MR. IRVING recently said to an interviewer that the reason why there are so many unemployed actors in England at the present time is that there has been an enormous influx of beginners. "In fact," he continues, "there have been so many that the law of the 'survival of the fittest' has come into acute operation. The demand has not kept pace with the supply, and there is at present very much distress, not only among the younger members of the profession, but among the older generation of players, many of whom find that they have lost their place in the race. A time is fast coming when it will be necessary for many who have found their career, as regards the stage, an unsuccessful one, to reconsider their position, and to try some other calling as a means of livelihood."

The same state of affairs, with certain modifications, exists in this country. So many more recruits than there is room for have entered the ranks that the profession is overcrowded.

The question is not—as Mr. HERNE and other worthy converts to Mr. GRONER's theories would have us believe—related to the single-tax idea, or to any other matter than simply that of demand and supply within the limits of the theatrical calling itself. It does not make the slightest difference in the condition of the profession whether there are more bricklayers than there is employment for, or fewer weavers than the mills require. The sole and direct conclusion affecting their prosperity as individuals in a class of artists, or "wage-earners," or whatever name you may choose to apply to them, resolves itself into this: If there are more actors than there are engagements for actors, salaries must necessarily suffer a corresponding decline.

The inexorable law of demand and supply has a still narrower application. Talent is not so plentiful as the demand for it; therefore talented actors are rarely out of employment. It is the unskilled or indifferent players that generally remain idle. Of course, good and desirable players sometimes, unfortunately, fail to secure engagements; but that is rather the exception than the rule, and it is only with the rule that we happen to be dealing now.

The "survival of the fittest" doctrine, to which Mr. IRVING refers, has always obtained on the stage, and, indeed, in all artistic pursuits where individual merit is the sole recommendation to success, where the profession is not governed by trades union principles, and where the archetypal theory and practice not merely sanction, but absolutely necessitate broad and unselfish ideas.

This doctrine may sometimes seem ruthless and cruel in its workings. That is not the fault of the doctrine, but the mistake of persons in choosing a vocation for which they are not adapted. We may be sorry for the men and women who have blundered into the profession; we may pity their misfortunes and sympathize with their condition; but we cannot get away from the simple fact that they ought to have selected some other walk in life where they were qualified to be useful and prosperous.

It is undebatably true that there are hundreds of people now following the stage for a livelihood—and, in many instances, failing to get it—who are better equipped to win their bread-and-butter in almost any other direction. To these, sooner or later, distress is pretty sure to come, and they drag out an existence that is chequered with adversity and filled with disappointment, until the end of the chapter is reached. Blind to their incompetence, unwilling or unable to acknowledge the completeness of the mistake they have made, they cling tenaciously to the profession, sustained by false hopes, yielding neither to friendly counsel nor sharp-edged protests, learning nothing from experience, and laying every new knock and setback to the inexplicable and inevitable operations of an unkind fate.

Pathetic, is it not?

To the class of professionals described, had they the wisdom to receive and profit by such sound advice, the words of Mr. IRVING have a peculiar value. "To reconsider their position and to try some other calling as a

means of livelihood," is a duty they owe to themselves and their comrades, the fulfillment of which would be better and braver and wiser than the nursing of senseless delusions and the bewailing of what they foolishly term their "wronga."

A CONTEMPORARY, in the course of a long article descriptive of dressing-rooms, notes that "there seems, moreover, to have been more attention paid to the comfort of the performers in the theatres which have been built during the last year than ever before; it has been a long time coming, but it indicates undoubted evidence of staying powers, now that it has got here at last." Our campaign against the bad dressing-rooms not only wrought a complete reform in that particular among existing theatres, but led to proper attention being given to it in new edifices, as noted in this extract. Many letters of thanks from professionals testify to the completeness and the permanency of the universal improvement in dressing-room accommodations set on foot by this paper.

SALVINI is universally conceded to be the only actor living that is capable of representing the character of Samson, but the important and perplexing question whether HOYT or IRVING is the greater dramatico-sociologic teacher has not yet been determined. Thus far it seems to be an even race between the author of Pillars of Society and the creator of A Brass Monkey.

MARRY come up! The query propounded by us last week, "Boston where art thou?" is obligingly answered by the Post, which says:

Boston will be very well supplied with attractions at the theatre, thank you. On Monday the new Tremont opens with Mr. WYNNHAM in David Garrick; Mr. WILSON BARRETT begins his American tour in Ben-My-Chree at the Boston, and we are also to enjoy the performances of JULIA MARLOWE. Then a week later comes Mr. RICHARD MANSFIELD in Richard III.

Dear, dear! We had not thought of these little things.

WHAT the fruits of Mr. ASNEY's speculations this season are likely to be is a subject that engrosses the attention of the Chicago Indicator. It does not take a particularly optimistic view of the case. "While other indications might point to the success of Mr. ASNEY in his enterprises," saith the Indicator, "there is one very good reason for supposing that he will find himself very much poorer in the Spring than he is this Autumn." The reason given is PATTI and her fabulous salary. "If there is any manager who has dealt with PATTI and escaped financial catastrophe," explains our contemporary, "history does not record his name. No one has made any money out of this divinity except her charming self."

THE New York correspondent of the London Sunday Times says that "the war-play fever has broken out with great ferocity, but the public do not seem to be inoculated with it." On the contrary, the disorder has spread among the public (vide the advertisements of Shenandoah); it is only the critics who have escaped.

BY the decision of the Supreme Court of Pennsylvania in the case of ADAM FOREPAUGH against the Delaware, Lackawanna and Western Railroad, who sued to recover \$100,000 for damages sustained by his circus property in an accident, it is determined—at least, so far as the state of Pennsylvania is concerned—that in consideration of reduced rates a common carrier may exact release from a shipper, by mutual agreement. It will be remembered that in the lower court Mr. FOREPAUGH secured a verdict for the full amount claimed. The defendants appealed, with the result that the original decision was reversed.

INJUSTICE, probably unintentional, was done to the Actors' Fund by several New England papers in their accounts of the illness and death of the blind actress, ALBERTINE, which imply that, with the exception of one or two benevolent actors, she was permitted by the profession to live in extreme poverty for several years. It is but right to say that the Fund extended substantial help to poor ALBERTINE during a long period, and defrayed the expenses of her burial.

THE USHER.



And him who can? The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Wilson Barrett, after his eventful voyage on the *City of New York*—which ended in the mud of Godney's Channel—tarried in town a couple of days last week, before going to Boston, where he began his season at the Globe with *Ben-My-Chree* on Monday night.

Mr. Barrett paid me a brief visit on Friday, and, among other things, we discussed the question of duty on imported scenery.

"I don't think there was any personal feeling in my being selected by the advocates of theatrical protection as the first victim," he said. "Nevertheless, the course of levying duty at the eleventh hour, when my property was on the wharf at Boston and I was on the ocean, strikes me as being rather unjust."

"It seems to me," continued Mr. Barrett quietly, "that dramatic art, which has no geographical limitations, should be regarded in the most liberal spirit all the world over. Its development will not be advanced in America or anywhere else by political restrictions."

"I suppose that the idea of levying duty on scenery from abroad is inspired with the wish to protect American scene-painters and costumers. It is said that if I did not bring my 'tools of trade' over I would employ native producers. That is a mistake."

"My scenery is painted under my own eye. I watch every detail. I employ artists that are peculiarly adapted to grasp my ideas and carry them into execution. They paint what I want. I could not get what I want here—the scenes with that tone and atmosphere which the American playgoers and critics have seen fit to admire in Mr. Irving's and my productions—because your artists, skilful as they may be in their own field, are unable to paint in that style. Moreover, I could not spare the three or four months here that would be necessary to get my pieces ready for a tour."

"So far as the statement that my English company costs less than an American support would, is concerned, it is absolutely false. If I consulted my pocketbook I would engage a company here, for then my salary list would be just half what it is now."

"I do not think that the American public desire to see me alone—they come to witness the complete production, of which star, company and scenery are all salient parts."

"I think that sufficiently explains why I bring my own actors with me."

When I asked Mr. Barrett if he intended to formally protest against the payment of duty and carry the case into the United States Court, he said that he had not yet determined on what action he should take, but he believed that he would test the validity of Secretary Windom's violation of established legal precedent.

Referring to the complaints that English companies had frequently violated their agreement with the government by selling what scenery they didn't want to take home, the actor said, with a hearty laugh:

"That complaint doesn't touch me. At the conclusion of my last tour such scenery as I had no use for was broken into kindlings, and went to warm the hearthstones of the Italian colony in Crosby Street."

Neil Burgess is resting a few weeks after his preliminary engagement in Philadelphia, and previous to his long season at the Union Square.

His arm is still tender, although it is entirely healed, and he is obliged to be careful about doing the rougher business of the part of Aunt Abby.

These terrible burns have left no scars on the hand or wrist, for to prevent that result the plucky actor submitted to the scientific cruelties of the doctors, who cauterized the wounds again and again in order to stave off granulation and subsequent marks.

Burgess proved himself to have the fortitude of a Spartan and the temperament of a philosopher throughout that ordeal.

It is many years, I think, since Booth played *Benedick*. He put away the character when he stopped acting *Romans*. But he is

going to appear in it again next Saturday afternoon, so that Modjeska can shine as the lovely Beatrice.

I remember seeing Booth and Mrs. Bowers in *Much Ado*, at Booth's Theatre quite a long time ago. It was put on for a matinee bill, and ye gods! what a vile performance it was.

Booth didn't know his lines, and the tragic Mrs. Bowers scarcely realized the character of the girl who was born under a star that danced. The support was not much better than the principals.

Mrs. Bowers and I were laughing over the recollections of that lamentable exhibition only the other day.

Booth usually revels in comedy, however, and if he be in the humor for it, visitors to the Broadway on Saturday may expect a genuine treat.

Gilbert is missed from *The Rivals*. Had he lived to appear with Jefferson, Florence and Mrs. Drew, the production at the Star would have been far more gratifying than it is.

A crowd of newspaper men and members of that select circle of individuals that never misses a fine spread, went to Boston on Monday, under Abbey's auspices, to attend the opening of the new Tremont Theatre.

Miss Clara Beaumont, who is concerned in the piracy of *Caprice* in England, says, in a letter to the *World*, that *The Mirror's* "attack" is "ungallant."

If *The Mirror's* exposure of the circumstances of the theft of *Caprice* was ungallant, then it would be equally proper to say that it is ungallant for Justice Duffy to visit righteous punishment upon the females that come before him.

And yet nobody would think of calling the Little Judge ungallant.

The shocking death of Charles Bishop touched a tender chord of sympathy for his destitute widow, and the results of the benefit performance, so promptly and admirably arranged by Mr. Frohman for Thursday next, will substantially perpetuate it.

Some friends of mine were present at the Lyceum on the night of the sad event. They say that the effect of the announcement of Bishop's death on the audience was one of the most impressive things they had ever witnessed.

The change from the hearty mirth excited by Lord Chumley to the hushed and solemn awe occasioned by the communication of what had just taken place behind the scenes was something not soon to be forgotten.

FABIO ROMANI.

Fabio Romani, in which Aiden Benedict is successfully starring on the road, bears one point of resemblance to Monte Cristo, although it is less of a one-part play than the latter. The main features in *Fabio Romani* were suggested by Marie Correll's novel, *The Vendetta*, though much original matter has been used in the development of the plot. Fabio, the hero, is supposed to be dead, and his body is entombed in a vault. He regains consciousness and escapes from the vault after stumbling upon a coffin filled with treasure and discovering that the catacomb is a storehouse of a band of brigands. He hastens home only to find his false wife in the arms of his treacherous friend. The remainder of the play is devoted to the accomplishment of the revenge of the hero. He kills his false friend in a duel and his wife is about to be left alone in the Romani vault to die of starvation when she goes mad, an earthquake shatters the tomb, the waters rush in, and she is drowned. When Fabio has reached a high point of land Vesuvius bursts into an eruption, belching sheets of flame that illuminates the final tableau.

A STUFFED DOG'S FATE.

H. S. Taylor closed his season with *A Stuffed Dog* company in Williamsburg the other night and a *Mirror* reporter was present while the claims of the different members were being paid off. This is what Mr. Taylor had to say of the venture:

"Five weeks ago I started out with *A Stuffed Dog* and up to the time of the presentation of the piece in Boston everyone acknowledged that it was a success. But in Boston one of the members of the company stuck in his part and quivered the whole performance. I have been working hard ever since to get the play into shape and the verdict of all who saw the piece at Williamsburg last week was 'that I had succeeded. Of course I made wonderful changes. The name of the piece hurt it. It gave the public an idea that it was a knock-about piece, while it was not. But my reasons for closing it was to alter the manuscript and the situations, and to make changes in the people preparatory to a New York opening. We will not resume work till we come to this city, and the date for our appearance here is not yet determined. I am satisfied with my venture, and so positive it will be a success that last week I bought out the authors. The play will be produced

under a new name. Miss Miller, whom I brought from England, I have already secured an engagement for, and I am hard at work looking out for Miss Newham."

THE VETERAN VENUE.

Wesley Vesna, an old actor, wandered into the Tenth Precinct Police Station a fortnight ago. He presented a singular appearance with long, white hair and beard. He stated at Police Headquarters that he had played with Edwin Forrest. About fifty dollars were found in a sailor bag which he had with him, and an express order for a considerable amount. Benjamin Baker, the Assistant Secretary of the Actors' Fund, went to see the old gentleman at Police Headquarters, and at once recalled him as a former proprietor of the California Theatre in Sacramento, now known as the Metropolitan.

Vesna was one of the first forty-niners to enter into theatrical enterprises on the Pacific coast. He is now laboring under the hallucination that he is to be robbed of what little money he still retains. He is believed to have been for some time past at the Edwin Forrest Home. Mr. Baker, in behalf of the Actors' Fund, has had the old man placed in charge of the Sisters of St. Vincent's Hospital, where he will be tenderly looked after for the present.

E. A. McDOWELL'S PLANS.

"I have just signed a contract with H. B. Clarke, the manager of the Academy of Music at Halifax, N. S.," said E. A. McDowell to a *Mirror* reporter the other day, "for a stock season of six weeks or longer, beginning Nov. 4, on a handsome guarantee. I shall have a fine, all-round company, and we will present a repertoire of high-class plays, producing them with new scenery and every attention to detail. I will engage the best people I can find willing to work in a repertoire, and shall give two plays each week. I am negotiating now for other guarantees, and shall probably continue the season until May 24, when the Summer season at St. John, under F. R. Fairweather will begin."

"In the meantime the Theatre Royal in Kingston, Jamaica, is to be entirely rebuilt and renovated for me by a stock company headed by Gabriel de Cordova, and I shall play a season there beginning one year from now. If satisfactory arrangements can be made, I expect to open the following May in Buenos Ayres, South America, where I believe there is a good field for a fine stock company in a large repertoire of carefully selected plays. Mrs. McDowell, whose stage name is Fanny Reeves, opens in Winnipeg at the Princess Opera House, under Seach and Campbell, as a stock star for six weeks, beginning Nov. 4, after which she will join me in Halifax."

UNDER THE BLACK FLAG.

G. T. Ulmer was accused of defrauding Mrs. John T. Raymond of the royalties for Colonel Sellers in these columns last week. Lizzie May Ulmer sends a letter respecting this matter this week, but as G. T. Ulmer is the party of the first part, Miss Ulmer's missive, here appended, has no direct bearing on the question at issue:

To the Editor of the *Dramatic Mirror*:
Sir.—I opened in Siberia at the Amphion, Brooklyn, on August 31, 1889, consequently my "action" has been less "contemptible" than you asserted through the columns of your valuable paper of this week.

I am not and never have been responsible for the production of *The Gilded Age* in any way, shape or manner.

Should you desire any further information on the subject would be pleased to furnish it correctly. Yours respectfully, LIZZIE MAY ULMER.

The subjoined letter is self-explanatory and is printed *verbatim et literatim*:

PHILADELPHIA, Oct. 9, 1889.
G. T. Ulmer, Esq., New York:
Sir.—Have you printing for *Cros the Continent* & can I get it at once want full set for one & two nights stands let me now the price as soon as possible.

Yours &c
(Signed) G. MILLER 121 N. 4th St. City.

O. C. Garvin's Dramatic company is reported to have stranded at Plattsmouth, Neb. Pirate Garvin, who is one of the most notorious theatrical road agents in the West, a few months ago boasted that the exorcism he received in *The Mirror* had no effect whatever either on his pachydermatous cuticle or his business. The latter would now seem to be seriously impaired. *The Mirror* likes to be in at the death of such ignoble game.

Nelsie Compston's Standard Comedy company is playing *Mountain Pink*, Danites, Col. Sellers and *Euchre* in Ohio. *Euchre* is said to be Milton Nobles' Phoenix.

A programme of McCabe and Young's Minstrels bears the following enigmatical remarks: "McCabe and Young's Colored Minstrels paraded the streets yesterday and gave a performance last night. As they had no work done at *The Mirror* office and left no dead-head tickets we presume it was a poor show." *The Mirror's* columns are always open to McCabe and Young's Minstrels or any other organization to disprove the statements made by correspondents. The managers of this minstrel organization have never written to this office complaining of adverse criticism, and this fact makes their silly attack on this paper an impotent but malicious libel.

PERSONAL.

SHADE.—Will H. Shade, for two years past press agent for the Haverly-Cleveland Minstrels, has permanently located in Louisville, Ky., where he has gone into the real estate business. He is one of the stockholders in the South Park Residence Company of that city.

DAVIS.—Lewis G. Davis, the correspondent for *The Dramatic Mirror* at Wapakoneta, Ohio, was admitted to the bar last week, and will practice his profession in that city. Quite a number of *The Mirror's* corps of correspondents are young lawyers of social prominence connected with leading law firms throughout the country.

BOWERS.—Mrs. D. P. Bowers is reported to have withdrawn from the contemplated joint starring tour with Daniel Bandmann.

SHAW.—Mary Shaw, formerly leading lady of Mme. Modjeska's company, has placed her business in Gustave Frohman's hands, and will produce her new play from the German at the Hollis Street Theatre, Boston, the middle of next month. The production will be under Fred Stinson's direction.

ARTISTS.—There is a large contingent of histrions who cultivate the brush and palette in whatever leisure hours they snatch from an exacting profession. Henry E. Dixey can make a cartoon with the crayon with the facility that he displays in delineating characters on the stage. Mr. Kendal is also clever with pencil and brush. Joseph Jefferson, together with histrionism, inherits ability as a painter, and E. H. Sothorn, Ben Horning, Cyril Scott, and many others are talented in that direction.

SULLY.—Nellie Germon Sully, late of the Under the Gaslight company, who has been ill for some time, was obliged to undergo a painful operation on Sunday last at Bellevue Hospital. Miss Sully is now in a very critical condition.

BARRETT.—Wilson Barrett's personal luggage was left on the *City of New York* for a day or two after he landed, and the English actor was forced to go about town in a steamer cap and traveling suit.

ARONSON.—Rudolph Aronson's bride was formerly known in the Casino company as Alma Vairey. She has been abroad for a year past, returning not long ago to wed the young manager.

KENDAL.—The Kendals were entertained on Sunday evening last by a social reception tendered to them by Mrs. Jenny June Croly. Included among those present were Daniel Frohman, Miss Elita Proctor Otis, Marshall P. Wilder and others.

BOWSER.—It is claimed by Charles Bowser's manager that that star has made money every week that he has been on the road.

PACKARD.—Daniel Packard, the well-known professional, has decided to remain in this city this Winter and has established himself at No. 90 West 134th Street as a stage director and dramatic instructor. He will still, however, be open at all times for city engagements.

GRANGER.—Maudie Granger has been engaged by John Clinton Hall for his production of Mrs. Ettie Henderson's drama, *Almost A Life*, which will open its season Nov. 11 at the People's Theatre in this city. Miss Granger will play her original part.

MACK.—Some rumors are hard to get loosened from the professional mind. Joseph H. Mack is not ill. On the contrary he was never in better health than he is at the present moment, and an old acquaintance who saw him on Broadway the other day states that he looks handsomer and more vigorous than ever.

GOODWIN.—Nat Goodwin has always been a great favorite in Chicago, but the business he did in *A Gold Mine* at Hooley's Theatre last week is reported by his manager, John E. Warner, to surpass anything he had known before. On Saturday night *The Book-maker* will be presented.

CLEARY.—Edwin Cleary, the popular American actor, who has hidden himself in England for some time, is about to depart for Buenos Ayres. On last Saturday night his London friends gave him a dinner at the Savoy Hotel, at which were present Fred. Leslie, Courtice Pounds, Edward Terry, Augustus and Charles Harris and others.

CRANE.—It is reported of W. H. Crane that during his recent stay in St. Paul he invested \$67,500 in St. Paul realty.

EMMET.—J. K. Emmet is reported to have recently made an offer of \$250,000 for the Academy of Music, Buffalo. The Meech Brothers are considering it.

HOOLEY.—R. M. Hooley, the Chicago manager, is making a protracted stay in this city. His family left for Chicago recently, and he will follow as soon as he has seen Shenandoah—in which he owns a one-third interest—well under way at Proctor's Twenty-third Street Theatre.

HARRIS.—The St. Paul *Pioneer Press* devoted a column and a half of its space recently to a commendatory article on P. Harris, manager of the New Opera House in that city. Interviews had with leading citizens go to show that the enterprise and ability of Mr. Harris are appreciated at their true worth.

AT THE THEATRES.

BROADWAY.—RICHELIEU.

Richelieu.....Edwin Booth
King Louis XIII.....Frederick Vroom
Barados.....Charles Hanford
De Mauprat.....Otis Skinner
Joseph.....Ben G. Rogers
Julie de Mortemar.....Mrs. Modjeska
Marion De Lorne.....Mrs. Beaumont Smith

In spite of Jupiter Pluvius and his old ally Boreas, both of whom appeared to have a special grudge against playgoers on Monday evening, the Broadway Theatre was filled from parquet to gallery, the first joint appearance in this city of Mr. Booth and Madame Modjeska sufficing to thwart the ill-natured elements and gather into one vast and enthusiastic audience the admirers of both famous artists.

Our great actor's Cardinal Richelieu is a familiar figure to New Yorkers, yet it is one that never loses in freshness, but with every repetition increases in potency and the conference of artistic pleasure.

It has been decidedly interesting, as well as profitable, to observe, through many years, the progress of this impersonation toward the nearest approach that is possible to perfection. The changes have been almost imperceptibly accomplished, and yet we know now that the characterization has mellowed and ripened until in its present maturity, it leaves little margin for further development. It has lost something of theatrical trick and that misplaced vigor which were inseparable from youthful aspiration, and it has gained in symmetry, subtlety and fine intellectual quality.

The assumption of physical weakness, for instance, is no longer marred by the slightest exaggeration, while the mental puissance of weak Louis' wily minister is stamped on every act and utterance.

Of craft there is much in the presentment; of cruelty there is none. Bulwer's flattering disregard of history's estimate of the prelate receives the tribute of artistic countenance from the actor.

Richelieu, as a dramatic production, is only matched for hollow artificiality in the whole range of the standard drama, so-called, by *The Lady of Lyons*, and it is an extraordinary evidence of Edwin Booth's genius that he imparts to the central personage, and indeed to the entire play, a pervading element that is not theatrical merely, but distinctly and irresistibly human.

He gives a degree of graciousness and tenderness to the character of the ambitious statesman in his relations with Julie and De Mauprat, which are found in no other representation of the role within our ken, and even in those grimly humorous moods which are sometimes uppermost, there is always a suggestion that the heart beneath the priestly robe is not all selfish or devoid of gentleness and kindly sympathy.

So, too, does the actor constantly accentuate the saving fervor of patriotism that lies behind the Cardinal's love of power.

Each detail is exquisitely finished, and yet properly subordinated, with the accuracy of one that thoroughly understands its exact value, while its just importance is likewise given to each salient point in the series of dramatic situations which mark the gradual growth of the character in the rapid current of intrigue, conspiracy and treachery.

On Monday night Mr. Booth was greeted with a heartfelt cordiality which eloquently testified to the loyal regard in which he is held by our public. In the whole course of his illustrious career it is probable that he never played before a more enthusiastic and appreciative body of spectators. In the quietly effective work of the first, second and third acts, he was observed with the closest attention, and frequently rewarded with applause. But it was at the climax of the fourth act that he exhibited the full strength of his histrionic resources, and the "curse of Rome," launched with tremendous force and intensity, fairly carried the house away and woke the echoes of prolonged cheers and deafening plaudits.

It was a veritable triumph of histrionism, long to be remembered by the multitude whose blood it quickened.

Madame Modjeska was accorded a welcome scarcely less sincere and affectionate than that extended to her great associate. The *artiste* bestowed upon the character of Julie a mingling of sweetness and passion that gratified her many ardent admirers.

The part is not an important one and in order to atone for its shortcomings, a palpable effort is made, by innovations in "business," stage positions, etcetera, to bring it into the foreground. The result is an undue and inharmonious prominence which the interest excited by the presence of the celebrated actress herself fails to obliterate. A scene that is usually cut is restored in order that her opportunities may be multiplied; it is a very pretty and agreeable scene while Julie is in it, but after her exit it becomes excessively wearisome and conspicuously superfluous.

Madame Modjeska is new in the role, and that may account for the painful indistinctness of her delivery. This fault will disappear in time, no doubt, as it has done in other

of her characters which, at the start, were injured by the eccentricities of her foreign accent. We trust that the fashion of pumping the words out jerkily in blocks of threes and fives will eventually go in the same way. Both Madame Modjeska and Mr. Booth were called two or three times after each act, except the second, when the latter enjoyed that compliment alone.

Mr. Skinner played De Mauprat capitally. He was the embodiment of chivalry and valor, and his reading was marked, like his acting, by a delightful absence of staginess and conventionality. Mr. Vroom gave an eminently correct picture of the vacillating Louis. Mr. Hanford was a stiff but intelligent Barados, although his elocution frequently suggested that he had taken Lawrence Barrett for a model. Mr. Rogers was not especially commendable as the patient Capuchin, Joseph. Rankin Duval invested Francois with boyish enthusiasm, and Mrs. Beaumont Smith made a rather amateurish Marion.

The scenery looked painfully new, conspicuously illustrating a defect unfortunately common among our scenic artists. It seemed to smell of fresh paint, and utterly lacked that artistic tone and atmosphere which distinguished, for example, the productions of Henry Irving and Mary Anderson. It seems a pity that many of our painters cannot grasp the secret of excellence in their important department of stage work, and that miles of canvas and seas of color are put to such abominable misuse.

A wait of nearly half-an-hour was consumed in setting the gardens of the Louvre. When the curtain rose on a pretentious avenue of trees, with flat boles and an extraordinary collection of semicircular green flies—supposed to represent leaf and branch—which, with every draught, swung free and clear of the presumably supporting trunks, it was too much, and the audience had to indulge in a polittetter. There are some flights of imagination that paralyze the mind. This was one of them.

On Saturday afternoon, *Much Ado About Nothing* will be given, with Booth as Benedick and Modjeska as Beatrice. Meanwhile, Richelieu will remain the nightly bill, with *The Merchant of Venice* underlined.

STAR.—THE RIVALS.

Bob Acres.....Joseph Jefferson
Sir Lucius O'Trigger.....W. J. Florence
Sir Anthony Absolute.....Edwin Varrey
Captain Absolute.....Frederick Paulding
Paulkland.....George Frederick Nash
David.....George W. Denham
Pag.....Joseph Warren
Mrs. Malaprop.....Mrs. John Drew
Lydia Languish.....Viola Allen
Lucy.....Agnes Miller

A brilliant audience assembled at the Star Theatre on Monday night, to welcome the Jefferson-Florence company in their initial performance of *The Rivals*. The Bob Acres of Joseph Jefferson is a familiar personation to metropolitan theatregoers. The characterization differed in no essential particular from former representations in which this sterling actor assumed the part of Fighting Bob. The humorous phases of the role are brought out by him with irresistible geniality and artistic deftness. There is some degree of elaboration of and departure from Sheridan's text, but in Mr. Jefferson's hands this is rather an improvement than otherwise.

W. J. Florence came forward on this occasion as Sir Lucius O'Trigger. It is a long time ago since he has essayed an Irish character in this city, and his present effort was the subject of considerable curiosity. Contrary to general expectation he divested Sir Lucius of the customary bluster and boisterousness. As delineated by Mr. Florence, he was simply a polished Irish gentleman with a quiet tendency for amatory intrigues and a strong relish for affairs of honor and the duelling code. The brogue assumed by Mr. Florence was by no means pronounced, and at times it was omitted altogether. This sin of omission can be easily remedied, however, and when Mr. Florence determines to infuse a little more of his natural unction into his acting he will greatly heighten the effect of his impersonation.

The Sir Anthony Absolute of Edwin Varrey was on the whole a very commendable effort. It is not invidious to say that many in the audience misall the late John Gilbert in the part, because his acting as Sir Anthony was generally considered a histrionic model. Mr. Varrey occasionally fell into conventional methods, and his parental irascibility in consequence, lacked spontaneous humor. Still, he made his points in a telling manner, and his acting was particularly happy in the scene where he becomes reconciled to his son.

Mrs. John Drew, was as usual, inimitable in her portrayal of Mrs. Malaprop. The verbal blunders were delivered with an apparent fluency and unconscious drollery that provoked no end of laughter. Her diversity of facial expression in the letter scene with Captain Absolute was as artistic as it was amusing. Mrs. Drew has no superior in this role on the American stage.

Frederick Paulding lacked military dash, to some extent in the character of Captain Absolute, but his comedy work was of a high order. This young actor is constantly gain-

ing in artistic merit, and is a credit to his profession. The character of Paulkland was only introduced in one scene, and the role of his lady love was cut out altogether. George Frederick Nash as Paulkland made the most of his limited opportunity and the assumption of unreasonable jealousy was well carried out. Viola Allen was in many respects a charming embodiment of Lydia Languish. Still she did not catch the comedy spirit of the role as well as some of her predecessors. Joseph Warren was an acceptable Fag, while Agnes Miller gave a vivacious interpretation to the subordinate role of Lucy. George W. Denham repeated his excellent character sketch of David. The audience appeared to greatly enjoy the performance throughout.

PALMER'S.—SAMSON.

Samson.....Salvini
Manoah.....George Fawcett
Lamech.....John Malone
Delilah.....Virginia Buchanan
Deilah.....May Brooklyn

Last Thursday evening Signor Salvini began his American season at Palmer's Theatre in Ippolito d'Aste's tragedy, *Samson*. The great actor had not been seen here in this play since 1873, when he gave it at the Academy with an Italian company, under De Vivo's management. Now he is seen, surrounded by American players, in the polyglot style, with a scholarly translation of the text from William Dean Howells' pen. When Mr. Howells Englished Samson it is evident that he had not reached the conclusion that a "prolongation of sketches" is the truest and best form of drama, and that Mr. Hoyt is the noblest playwright of the century; for his work shows a richness of poetic feeling, a wholesome vigor and a sympathy with the purpose and spirit of the Italian dramatist that command admiration.

Even with its fine poetic treatment Samson is a dull and ponderous play. In spite of the license the author has taken with the Biblical story in seeking to extenuate the character of Delilah by gilding it over with superficial virtues, the old fable contains little that is in touch with human impulses or that appeals to the sympathies of the enlightened being of these times. A collection of savage creatures that slay and destroy and work out their revenges for the mere pleasure that such delightful pastimes seem to afford them are monsters whose thoughts and acts we cannot understand, because they are outside the limits of actual experience.

That such a work can be made tolerable is a tribute to Salvini's powers; that it can be made to quiver with passion and thrill with interest is a magnificent triumph, which is achieved by his surpassing genius. He held the audience spellbound with his superb declamation and wrought them up to a tremendous pitch of enthusiasm by the resistless force of his physical domination at several memorable points in the representation.

In the impersonation of tigrish rôles Salvini is matchless. There is no other actor in the world who can compare with him in the expression of the strongest passions of man. He unlooses the brute elements as none other can, and when they are given their wild liberty they reach a point of realism that is little less than appalling. It is when such opportunities are afforded him that he is most impressive, but hardly less remarkable—if less effective with the public—are the exquisite exhibitions of the gentler feelings which, in the part of Samson, are occasionally met with. Here his marvellously modulated voice falls into the sweetest of accents, and his gestures—always picturesque and adequate—become delightfully fluent and graceful. The love-making with Delilah brought forward these softer qualities, which are unjustly and unthinkingly denied to the tragedian by some of his critics.

The magnificent defiance of Lamech and his followers would have been more impressive had it not concluded with a realization of the Scriptural incident wherein the jawbone of the ass figures. And yet it is not likely that any actor, except Salvini, could undertake to disperse his enemies with an exaggerated *papir maché* jawbone without turning the tragedy into a farce.

To form a proper conception of the greatness of Salvini's Samson it must be seen. It takes rank beside his *Othello* as a gigantic and incomparable impersonation.

The support was decidedly satisfactory, notwithstanding the disadvantages attending a performance in mixed languages.

Miss Brooklyn gave an excellent rendering of Delilah. She was fair to look upon, and quite charming enough to emesh even a more worldly person than her herculean Israelitish victim. In the scene where she turns on Lamech the actress showed a degree of emotional intensity that woke the hearty plaudits of the house and surprised those familiar with her previous work. Miss Brooklyn cannot sing, and her song ought to be cut, since it is excessively disagreeable to hear even so simple a thing as the chant before the drunken giant given without a single correct note.

Mr. Fawcett was a venerable and patriarchal Manoah; Mr. Malone was satisfactory as the

mischief-plotting Lamech, and Miss Buchanan played Melcham acceptably.

The scenery was excellent, having the true flavor of Bible-land. A rocky vale and a rich interior by Marston were the best of the several sets. The temple that falls in Act Five was not especially illusory, as the pillars came down with unnatural deliberation, and the *façade* defied the law of gravitation by disappearing into the flies.

Sampson was repeated on Monday. Tonight (Wednesday) Salvini will be seen as *Othello*.

NIBLO'S.—ROGER LA HONTE.

Roger La Roque.....William Terriss
Luversan.....Wilton Lackaye
Lucien De Noirville.....W. A. Paul
Ricordot.....W. G. Gilbert
Tristol.....Dan Collyer
Picolot.....Henrietta Crossman
Madame La Roque.....Marguerite Fields
Little Suzanne.....Hattie Russell
Victoire.....Jessie Millward
Julie De Noirville.....

Some time ago Jules Mary and G. Griser wrote a drama called *Roger La Honte*, which was performed in Paris with considerable success. This led to its adaptation by Robert Buchanan for the English stage with the subtitle, *A Man's Shadow*. It is this version, somewhat blue-penciled by Augustin Daly, that was presented for the first time in New York, at Niblo's, on Tuesday evening of last week.

The story of the play has already been related in these columns. The piece is a melodrama, artistically constructed and with a clever climax at the end of the fourth act. The main incidents are scarcely within the bounds of probability, but the situations are effective from a theatrical standpoint, and that is, after all, the object strived for by the authors and managers of contemporaneous melodrama.

William Terriss, who enacted the dual-role of Roger La Roque and Luversan imbued his work with romantic interest and dramatic force. His impersonation of the hero, La Roque, was on the whole a better effort than his attempt at character acting in the rôle of Luversan, which showed clearly that his histrionic talent does not lie in the direction of eccentric villainy.

On the other hand, Wilton Lackaye seems peculiarly suited to character parts, and made a hit as the invalid advocate, Lucien de Noirville. His address to the jury in the trial scene of the fourth act was an excellent bit of acting, and the climax where the advocate sinks back in his chair stricken with death at the very moment he was about to reveal the information that would ruin the good name of his own wife, but would save La Roque from being convicted of murder, was wonderfully well worked up.

Jessie Millward had rather a thankless rôle as Julie de Noirville, but if she did not win the sympathies of the audience, she strengthened the impression that she is an efficient leading woman, and acts with more than ordinary merit.

Henrietta Crossman was at times a trifle conventional as Madame La Roque, but was otherwise satisfactory. The child's part of Suzanne was entrusted to Marguerite Fields, whose acting was truly remarkable for one of her age. Hattie Russell proved vivacious as Victoire, and her military companions, Tristol and Picolot, were given humorous interpretation by W. J. Gilbert and Dan Collyer.

The scenic effects were quite ordinary and without much attempt at elaboration. *Roger La Honte* is to be the attraction at Niblo's for several weeks.

GRAND.—THE MOUNTBANK.

William Belphegor.....Frederick Warde
Henri.....Gertie McGill
Panfarazade.....Wilfred Clarke
Duke de Montebank.....L. F. Rand
Viscount d'Arpignol.....Charles Clark
Luverennes.....Clay Clement
Madeline.....Stella Rees
Madame Catherine.....Fannie Chester
Mlle. Flora.....Grace Wade

After a long run of business on the road, where he has been nothing if not successful, Frederick Warde has brought *The Mountebank* to New York, asking of the imperial metropolis the consecration of those suffrages granted him out-of-town.

This, however, Mr. Warde will fail to obtain. He, himself, is excellent, but his new play is bad, and his company—worse.

The Mountebank, an adaptation from Adolphe D'Ennery's notorious novel, and for the translation of which Mr. Warde himself is mainly responsible, is neither a good play nor a bad play; it is simply no play at all. Only a series of tableaux, more or less vividly depicted, of scenes and conditions of life to which any modern audience is certainly a total stranger, and with which it can have but little sympathy.

If, alas, we must have melodrama, if the aesthetic tastes of the great unwashed can not rise to a higher level than that cheaper school of burlesque-spectacular melodrama to which *The Mountebank* belongs, the period of such spectacles might still be kept within the pale of modern times and not trespass, as *The Mountebank* does, on the domain of opera bouffe.

With people of every-day life, with men and women we have met and known we can sympathize, and, in their trouble, shed tears;

but the tribulations of a traveling showman and the somewhat noisy demonstration of his woes under the eccentric attire of the French Directory are calculated to inspire more merriment than pathos.

The plot may be briefly epitomized as follows: Belphegor is a traveling showman and in pursuit of his calling goes from town to town, from village to village with his wife, his two children, Fanfarade, his clown, and his old horse—Mutton. Belphegor is devotedly fond of his wife who, by a chapter of accidents as difficult to follow in the play as to describe here, he discovers to be the long-lost daughter of a rich nobleman. This wealthy relative is willing to acknowledge the wife on the conditions that she shall abandon her husband forever. The offer is rejected with indignation, but when her child falls sick and the doctor, in connivance with her enemies, tells her that the only chance of saving its life is to let it enjoy such comforts as only her relatives could give, the mother's love proves stronger than that of the wife, and Belphegor is left alone with a broken heart.

After a series of pathetic scenes while he is wandering from province to province with the only child left to him, and ever in the hope of finding the whereabouts of his wife, Belphegor is arrested as an imposter at the very hour he has succeeded in his object. Pardon is offered if Madelaine will disown him. But the child now out of danger, the wife's love once more prevails, and, defying her relatives, she claims the prisoner for her husband. The old duke, vanquished by such nobility of character as both Belphegor and his wife have displayed, pardons both, and everything is thus brought to a satisfactory, and highly conventional close.

The play itself is rubbish, but there is no denying Mr. Ward's masterly interpretation of the title role. He acted with touching and charming sincerity, was at once superbly tragic and lovingly pathetic, avoiding both over-emphasis and tameness, and hitting the happy mean of impressive and natural emotion. His play in the second act when he discovers the flight of his wife, was intensely dramatic, and on the fall of the curtain the audience recalled him three times.

Stella Rees was hardly equal to the part of Madelaine, lacking both the womanly presence and warmth inherent to the part; while Clay Clement as the villain Laverennes was painfully stiff and stogy, and would insist in calling Belphegor's wife *madam*. Please call her *madame*, Mr. Clement. C. H. Clark was funny as a fashionable *incroyable*, his affected accents and "That's just what I was going to say" creating much laughter. Wilfred Clark made an excellent clown, and Gertie McGill a bright and precocious little boy.

DOCKSTADER'S.

Lew Dockstader has been greeted with a succession of large audiences since last Wednesday night when he opened his fourth regular season at his cosy house, which may justly be termed the home of refined minstrelsy. The vocal corps of this organization is probably the finest of its kind in the country. It is Mr. Dockstader's intention this season to produce burlesques on popular operas—grand and comic—with a prima donna, a full chorus of men and women, and appropriate scenery and costumes.

José, the phenomenal tenor, has made quite a hit in the ballad, "With All Her Faults I Love Her Still." Will Stephens, Joseph Garland and John Davis are also fine vocalists, and their solos were enthusiastically received. George Marion created a great deal of laughter with a stump speech in Italian dialect, while Luke Schoolcraft, Barry Maxwell and Rich Jones sustained their reputations as entertaining end men.

The olio closed with an original finale entitled *The Fox Hunt*, which is amusing and animated. Mr. Dockstader made some brilliant sallies of wit in his topical song, "Dr. Brown's Elixir." Gus Mills gave some pleasing impersonations. Wood and Healy, grotesque acrobats, were very good in their specialties. Baker, Jones, Manning and Davis did a jolly and original character specialty song and dance—"Darkies on the Bayou." This (Wednesday) evening the new burlesque on *Shenandoah*, entitled *She and Dora*, will be produced.

THIRD AVENUE.—A BUNCH OF KEYS.

Hoyt's masterpiece, *A Bunch of Keys*, drew a large audience to the Third Avenue Theatre on Monday evening last. Ada Bothner, Lilla Linden, Blanche Seymour and Gertrude Stanwood made all that was possible out of their respective parts, and the same may be said of James B. Mackie and Charles Burke. Next week, *Barred Out*.

THE PEOPLE'S.—JIM THE PENMAN.

A. M. Palmer's company in *Jim the Penman* was the attraction at the People's Theatre on Monday evening, and drew a good house in spite of the rainy weather. Joseph Whiting as James Ralston (Jim the Penman) was excellent. Charles Kent as Baron Hartfeld was very good, with the exception of several "breaks" in the curious dialect he assumes.

Louis Baker as Captain Redwood made the "hit" of the evening and won much applause. Ellie Wilton as Nina Ralston, deserves great praise for her fine rendition of so difficult a role. The costumes were all that could be wished for, but the scenery showed decided signs of wear. Next week, *Sweet Lavender*.

AT OTHER HOUSES.

Booties' Baby is about to close its prosperous run at the Madison Square Theatre, as Mr. Palmer will inaugurate his regular season at that house with the production of *Aunt Jack* on Oct. 28.

Herrmann's Transatlantic Vaudeville are drawing full houses at the Union Square Theatre, and similar prosperity reigns at the box-office of the Bijou, where the Boston Howard Athenaeum company furnish a lively entertainment.

This is the last week of Lord Chumley at the Lyceum, the production of *Our Flat* being underlined for next Monday.

Mr. and Mrs. Kendal appear in the last performance of *A Scrap of Paper* at the Fifth Avenue Theatre this (Wednesday) evening. They will give the first representation of the *Iron Mask* on Thursday evening.

Annie Pixley in *Second Floor* is the current attraction at the Harlem Opera House.

The Burton-Stanley company may be seen at Tony Pastor's this week in their musical comedy called *Mrs. Partington*. Next week Tony Pastor will appear in person at his own home.

The Drum Major still appeals to the patrons of the Casino. The marching of the feminine soldiers in the last act is the special success of the opera.

The Great Metropolis is in its final week at Proctor's Twenty-third Street Theatre, *Shenandoah* being due there next Monday.

Faust on Time still remains as a potent burlesque at Koster and Bial's. Yank Hoe and Omene, the Japanese illusionists, the Davenes, and numerous specialty artists make up an entertaining variety programme at that house.

THE CAPRICE PIRATES.

From Miss Loie Fuller, who has announced her intention of producing a pirated version of *Caprice* at the London Globe Theatre next Saturday night, the following communication—written before she had seen *THE DRAMATIC MIRROR*'s very complete exposure of the transaction—has been received:

LONDON, Oct. 1, 1889.
To the Editor of the *Dramatic Mirror*:
SIR.—I have just received a copy of *THE MIRROR* and I need not tell you how welcome it is. I wish to refer to your article concerning my playing *Caprice* here.
When we went to the West India, Mr. Morris wrote to Miss Madder to arrange, if possible, for the rights outside of America, or for the India—I cannot recall which. In her reply she referred us to Mr. Taylor, saying that she only possessed the rights for America.
I wrote to Mr. Taylor and found that he had sold it for England to Miss Clara Beaumont, with whom I arranged for its production.
Will you kindly set me right, by letting the readers of your paper know that I have no thought of playing the piece without authority?
Very sincerely yours,
LOIE FULLER.

A dispatch to Miss Madder, asking if she had written to Mr. Morris in the manner claimed by Miss Fuller, elicited this brief but conclusive reply:

KANSAS CITY, Oct. 14, 1889.
To the Editor of the *Dramatic Mirror*:
Never referred William Morris to Howard P. Taylor. Never said I only possessed American rights.
MINNIE MADDEN.

In further denial of Miss Fuller's assertion, Mr. Morris, who called at *THE MIRROR*'s office on Monday afternoon, frankly admitted that she was mistaken.

"Miss Madder wrote in her reply to my inquiry," said he, "that she would have to consult others. She did not refer to Mr. Taylor at all. Miss Fuller is in error."

Miss Madder, moreover, afterward wrote Mr. Morris that she did not care to let him have the piece. Thereupon he wrote out a copy from memory, and with Miss Fuller appeared in the play at Jamaica. These facts he also admitted to us without reserve.

Miss Fuller was cognizant of the manner in which the piece was obtained, and she also knows that this version, which she helped to pirate in the West Indies, is the same that Mr. Taylor and Miss Beaumont afterward gave her and which she is about to pirate in England. Under these circumstances Mr. Morris' belief that Miss Fuller has been taken in by Mr. Taylor and Miss Beaumont and innocently placed by them in a false and humiliating position has little substance.

Miss Fuller says in her letter that she has "no thought of playing the piece without authority."

If this be so, why is it that she has gone right on with her preparations to do the stolen version of the play in the face of incontrovertible proofs that the "rights" she professes to have acquired from Miss Beaumont are fraudulent and dishonest, and that the sole ownership of the play for all countries is legally vested in Miss Madder?

Why, instead of feebly referring to her utterly worthless contract with Miss Beaumont and making herself ridiculous by threatening to sue *THE MIRROR* because it told the simple truth, does not Miss Fuller substitute another play—one that she has really acquired

the right to do? It was not too late to make the change when the facts were published—admitting, for the sake of argument, that she was ignorant of them before. It is not too late now.

It would be better to postpone the opening of the engagement, if she means it when she says that she has no intention of doing the piece without legitimate authority. The honest policy would be the best policy, no matter how much inconvenience it entailed.

At all events, if Miss Fuller deliberately persists in performing *Caprice* in face of the knowledge that she has no right to it she will be equally guilty with Howard Taylor and Clara Beaumont in filching Miss Madder's her lawful property—guiltier, in fact, for the reason that she received ample and timely warning.

It will be, under those circumstances, one of the boldest and most conscienceless acts of piracy ever committed.

As for Mr. Taylor, who puts Miss Beaumont in the foreground to sign his letters to the press, and bear the consequences of his double dealing, there is no extenuation to be found for him whatever.

He sold his play absolutely to Miss Madder's representative, and we have the original of his agreement and bill of sale in our possession at the present moment. He cannot evade the responsibility of having falsely pretended to possess certain rights which he had formally and unreservedly sold. Considering his unmitigated duplicity it is natural that he should retire behind Miss Beaumont, in whose sex he evidently counts to secure a certain measure of immunity from criticism.

Miss Beaumont or Mr. Taylor, whichever it may be—has written a long letter to the *World* in which she—or he—professes to relate how, in violation of the then existing agreement with Miss Madder's agent, foreign rights to *Caprice* were granted Miss Beaumont by Mr. Taylor in 1885.

Where is the contract? Will Miss Beaumont produce it?

If such a document exists it is invalid, because of the other agreement already in force, and besides it will show fraud on the face of it in the reputed sale to one person of a property that belonged to another.

Until Miss Beaumont brings forth the certificate of her worthless purchase—if she can bring it forth, which we strongly doubt—she will rest under the imputation that she is an acknowledged party to the unlawful appropriation of the play. The production of such a document would merely shift a heavier burden of responsibility to the shoulders of Mr. Taylor, however.

Meantime we have nothing to add to or take from our detailed and authenticated statement of the rightful ownership of *Caprice*, published last week. That conclusively proved Mr. Taylor to have no vestige of right of any kind to the piece or its manuscript and parts, in any territory under the sun, and there is no necessity to waste further time in discussing a fact that has been fully established or in advertising the hitherto obscure Miss Beaumont.

OBITUARY.

CHARLES B. BISHOP.

The circumstances attending the death of Charles B. Bishop are of a most pathetic nature. He was the impersonator of Adam Butterworth in the performance of *Lord Chumley* at the Lyceum Theatre, and appeared as usual on Tuesday evening of last week in the first scene of the comedy. After making his first exit, he was stricken down by an attack of heart disease, to which he succumbed in spite of strenuous efforts to save his life. Mr. Sothorn announced the death of Mr. Bishop to the audience, and as it was found impracticable to substitute an understudy the audience quietly dispersed. Coroner Jenkins was sent for, and after examining the body reported that death had been caused by fatty degeneration of the heart.

The funeral took place last Friday at the Thirteenth Street Presbyterian church, and was attended by many theatrical friends of the deceased. The pall bearers were Daniel Frohman, E. H. Sothorn, Louis Aldrich, Frank A. Lamb, Augustus Cook, and Alfred Follen. The ushers were W. H. Young and Frank Kendrick. The body was taken to Maplewood Cemetery, Long Island, for interment.

Arrangements have been made for a benefit for Mrs. Bishop and her daughter, which is to be given at the Star Theatre to-morrow (Thursday) afternoon.

A special meeting of Edwin Forrest Lodge No. 2, Actors' Order of Friendship, was held in the lodge-room, Broadway Theatre Building, on Wednesday, Oct. 9, for the purpose of taking suitable action regarding the death of their late brother, Charles B. Bishop. Louis Aldrich presided, and the resolutions offered were unanimously adopted.

Mr. Bishop was born in Baltimore, and was about fifty-six years of age. He had studied medicine, but his real profession was that of

an actor. He at one time was the first low comedian at Ford's Theatre, and had played with Edwin Forrest, Charlotte Cushman, Julia Dean Hayne, and many other old-time celebrities. He was a soldier in the confederate army during the late civil war.

Mr. Bishop made a hit as *Ancient Pistol* in George Rignold's revival of *Henry V.* at Booth's Theatre, and became a popular member of the stock companies at the California and Baldwin Theatres in San Francisco. One of his best parts was *Perkyn Middlewick* in *Our Boys*, and he was starred successfully in *The Widow Bedott*. He had a play written for him called *Strictly Business*, but it was not a remunerative venture.

Latterly he was under engagement to play broad comedy parts in Edward Sothorn's company. About a year ago he lost his only son, and although his acting has been as jovial as ever, he was not the same man in private life. Mr. Bishop was a universal favorite, and his death will be greatly deplored by a large circle of friends all over the country.

MADAME ALBERTINE.

Madame Albertine, who had been totally blind for a number of years, died on the 6th instant at the residence of her niece, Mrs. Ada Cannon-Allen, in New Bedford. H. A. McGlenen, of the Boston Theatre, a life-long friend of the deceased, was at her bedside when she passed away. The New Bedford Lodge of Elks took charge of the funeral on the 8th instant, and a deputation from that body acted as pall-bearers. At the obsequies handsome floral designs were contributed by the Elks.

Madame Albertine was born in Boston and was in her fifty-ninth year. Almost a generation ago she was a beautiful woman and a gifted actress. She was the leading lady with Chanfrau. In California she left the Chanfrau company and went to Australia, where after acting many years she became blind. Her friends sent her to Boston. Some years ago in the latter city, Denman Thompson met her, led by a friend, on Washington Street. Accosting her, Mr. Thompson said: "Is this not Albertine?" "Yes, sir, all that is left of her. I think I know that voice. Is it not Den Thompson that I am speaking to?" "It is," said Den. After a brief conversation Mr. Thompson pressed a ten-dollar bill into her hand, and a few days later \$300 arrived at her address, the joint contribution of Denman Thompson and John McCullough, who happened to be then in Boston. Since that time Madame Albertine has been cared for by the Actors' Fund.

ANNOUNCEMENT.

The Christmas Mirror,

FOR 1889.

Will be published on Saturday, Dec.

7. It will be the tenth special holiday number issued by *THE DRAMATIC MIRROR*, and it will be the best.

The art work will eclipse anything heretofore achieved in that direction. Noted artists will profusely illustrate the many pages with cartoons, portraits, comic sketches and beautiful designs.

The literary features will include Christmas tales, poems and humorous articles by a long list of distinguished and brilliant contributors, comprising celebrated dramatists, actors, and literary men and women.

It will be enclosed in a beautiful lithographic cover, printed in fifteen colors, with a charming frontispiece duplicating an original painting expressly made for this number by a leading artist.

The price will be 25 cents a copy. It will be sold by all newsdealers throughout the country, or may be ordered direct from the publication office.

A mammoth edition will be published, the remarkable attractions provided for the paper this year insuring a greater sale than ever before.

Following are the rates for advertisements in this number:

One Page, - - - - -	\$140 00
Half Page, - - - - -	75 00
Quarter Page, - - - - -	40 00
Smaller Advertisements, 25c. per Agate Line	
Reading Notices, - 50c. per Agate Line	
(Agate Measure Equals 24 Lines to the Inch.)	

Further information will be furnished on personal or written application.

"Every year *The Mirror*, the foremost dramatic journal of America, issues an extra Christmas Number made notable by contributions from the greatest lights of the stage and the best-known writers on dramatic subjects."—*Albany Argus*.
"The first paper of its kind in the world. *The Christmas Mirror* excels, if possible, anything before attempted in that line."—*Atlanta Constitution*.
"The most important holiday publication of the year."—*Lowell Evening Citizen*.
"It is calculated to win that respect for American dramatic journalism which must be accorded within very limited circles."—*Buffalo Courier*.
"A remarkable exhibit of what the dramatic profession can do in the way of prose and poetry, illustration and music."—*America*.

THE HANDGLASS.

A SOUTHERN exchange voices its not to be wondered at astonishment caused by a visit from a minstrel aggregation which did not give them any songs about "Mother's Darling Boy" or "Take a Loving Letter to My Mother."

↑ ↑ ↑

THE following item, culled from amid the flowers of rhetoric which blossom in the luxuriant garden of Western journalism, will give the gentle reader an idea how the wild and woolly editor of that section damns with faint praise:

Lunatic, idiot and fool though he may be, George Francis Train still shows that there remains one spark of sense within him, for he has refused "brilliant" offers from four dime museums.

↑ ↑ ↑

THE funny man of the Chicago *Tribune*, who considers Tennyson's Springtime ode sadly out of place for the season of falling leaves, contributes this gem to the chaplet of current poesy:

The circus is coming, the circus is coming,
I know it, I know it, I know it.
Horns again, clowns again, peanuts and lemonade again.
Great Scott! how we'll go it.

Hooperup, hooperup, everything's new;
Last year you hooped her up gladly.
Now, new, new, new! I tell you it's new!
Then rise up and hooperup madly.

What again? girl again? hoop again? jump again?
Never the boys so crazy;
Biff! she goes thro' without breaking a shin.
Gawdillikins! ain't she a daisy.

Here again, here, here, here, circus dear;
The thought of you fills me with tickles.
The circus is coming, is coming, my dear;
So hustle, and save up your nickels.

↑ ↑ ↑

VERILY the ways of the press agent are unique and of his tricks there is no finding out! A Kansas journal says: "Victoria Voltes is training a pet canary to perform in her new play. The bird now performs its part of swooping down upon the stage, piping shrilly, and chasing various comedians about the stage with great skill." We have no hesitation in saying—and we say it boldly, that a shrill-piping, swooping canary chasing a comedian skillfully about the stage will be alone worth the price of admission.

↑ ↑ ↑

A TRUNK loaded with two hundred and fifty pounds of clothing fell upon the advance agent for Thrown on the World the other day. He says that for the time being he felt as though the world had been thrown on him.

↑ ↑ ↑

THE bravery of some of the New York theatre-managers is made manifest by the reckless manner in which they continue to pull the wires leading to down-town newspaper offices undeterred by the recent grid-iron casualty, as written up, in the first person, by the grim and grisly *Herald* reporter.

↑ ↑ ↑

"I say, old man," said Abingdon to Rignold when they had just come off the stage, "what did you say I smelt of rum for? You spoiled my conception. I had made up for gin."

↑ ↑ ↑

A PARIS inventor has patented a new theatrical snow "which flutters as it falls and melts on reaching the stage." If some one will now invent a patent automatic pile-driver which will flutter down on the comedian as he essays the fifteenth verse of the topical song, there will be something left to live for.

↑ ↑ ↑

Many misguided persons have said that there is no perceptible difference between a museum freak and a poet, but there is. It consists in the fact that while poets are born museum freaks are made.

↑ ↑ ↑

BUFFALO Bill has taken our transatlantic neighbors by storm; Edison has shown them a thing or two, and now Barnum is preparing to give them a taste of "three separate and distinct performances taking place at the same time, under one mammoth tent." And the words of the mellifluous minstrel-man came to pass as it was written: "Verily we are the stuff!"

↑ ↑ ↑

"Where are you going, my pretty maid?"
"I am going to the opera, sir," she said.
"Can't I lend you a four-in-hand tie, pretty maid?"
"I don't understand you, sir," she said.

↑ ↑ ↑

THE Chinese theatre on the Bowery has collapsed, and the art-loving Celestials of the East Side no longer take their drama straight, as in the brief but happy past.

↑ ↑ ↑

WE have all heard of the countrywoman's justly celebrated taffy-candy recipe which wound up with the simple direction: "Then sit on the stove and stir constantly," but here is one which tells us how to Prepare a Society Star: First catch your star. Soak it for some time in a strong decoction of affection, conceit and heartlessness. Then simmer for a short while over a slow fire of newspaper gossip. Then add the Past, which is better if a little gamey. A sprinkling of wicked husband and a little subdued scandal will form a delicious seasoning. Let it all come to a boil. Put in a dash of violet water and

serve warm with a rich dressing of sensational items.

↑ ↑ ↑

WHAT the newspapers unite in calling the "fads" of the profession are receiving almost as much attention from the daily press as are the details of *lingerie* which appertain to the *trousseaus* of some of our distinguished Fall brides. We feel constrained to publish a few pet superstitions of some of our well known players, hitherto unwritten.

PET SUPERSTITIONS.

Henry Dixey gets cold chills if one of his burlesque *artistes* wears a bodice filled in with lace on an opening night. He insists that it lowers the box-office receipts in inverse proportion.

De Wolf Hopper considers luck dead against him if he catches a hot liner in his tennis-belt as he sits in the reporters' box at the Polo Grounds.

Harry Miner turns around three times and goes down a side street if he meets one of the unemployed Dauvray actors upon Broadway. He thinks it unlucky.

Wilton Lackaye says he cannot drive away a feeling of evil omen if he falls down stairs on a Tuesday. This is a pet superstition of his.

Charles Bowser, when on the road, throws a pinch of salt over his left shoulder if he hears that his advance agent has been given a champagne supper in the next town.

Digby Bell thinks it bodes no good to see three leaders of the orchestra in an aureole of hazy light, after taking a bracer in the wings. He says it is a hoodoo of the worst kind.

Edward Sothern never lends an umbrella on a Sunday, Monday, Tuesday, Wednesday, Thursday, Friday or Saturday. This fad has taken a great hold of him.

Francis Wilson bathes his feet in violet water at \$5 a pint. He considers it a harbinger of good luck.

TAGLIAPIETRA'S REBUTTAL.

Signor Tagliapietra came into the office of THE DRAMATIC MIRROR last Monday and made the following statements concerning his connection with the J. W. Morrissey Opera company that recently closed its season at Akron, Ohio.

"You may say in the first place, that the charges Jim Morrissey brings against me about being intoxicated and of trying to disorganize his company are fabrications coming from an over-heated imagination. I have sung with many opera companies in this country for the past fifteen years, and every manager with whom I have been associated knows that I have not the least tendency for drink. This charge is simply brought against me to cover up his meanness in the way he has treated me. All my friends know that it is not my nature to drink. If any proof is needed here is a document signed by Mr. Gerold and his wife, Eugene Bowers, the bass and contralto of the company."

The Mirror representative glanced over the document, which stated in the most emphatic terms that the charge of intoxication against Signor Tagliapietra is "simply false," as they have never seen him otherwise than as a sober gentleman, and that to their knowledge he has always filled his place as a leading baritone to the entire satisfaction of the audience.

The Signor then continued his remarks as follows: "I hate to reply to Jim Morrissey in print, because he loves notoriety, but I cannot allow him to place me in a false light. What he means by his statement that I endeavored to disorganize his company, I do not know, unless he refers to my trying to get the back salary due me by legal measures. The trouble began during our Chicago engagement, when he failed to pay me my second week's salary. After pressing him repeatedly he paid me \$200 in Cincinnati, and promised to pay the balance of \$300 at an early date. It was in Cincinnati that the Detroit *Free Press* attached the box-office receipts for a printing bill of \$405.

"After waiting patiently for two weeks without any effort at payment on his part, I made him an offer at Sandusky, Ohio, on Oct. 3, that if he would give me \$300 and pay my ticket to New York I would cancel my contract for the rest of the season, as I was evidently too expensive a baritone for his company. He procured my ticket the next day, and had the assurance to offer me \$5. It was then that I realized that he wished to evade payment. So I had the costumes of the company attached, as he owed me \$225 of back salary, and he had to give me a bill of sale in order to leave New York for Mansfield, where Trovatore was announced. Miss Menoris, who was to sing Leonore, left the company, as she could not get a week's salary which was due her, and the local manager would not agree to our singing The Bohemian Girl, so there was no performance.

When we arrived at Akron I found out that Mr. Morrissey had made out a previous bill of sale of the costumes to his treasurer, William Harper. My lawyer told him that this was a clear case of fraud, and that he

had better arrange matters with me as speedily as possible. Accordingly he gave me seven notes for the payment for \$25 respectively on Oct. 7, 9, 10, 11, 12, 13, and 14, in part payment of salary due me on and before Sept. 28. According to my contract I was to have \$140 per week and a monthly benefit, in consideration of accepting such a small salary. On Oct. 4 Mr. Morrissey and Mr. Harper signed a paper, according to which I was to be paid every night I sang, \$25 of my salary at the end of the second act.

"On Saturday evening, Oct. 5, he shipped all the effects of the company to New York and followed them by the Sunday morning train. I then sent telegrams to the *Herald*, the *Tribune* and the *Sun*, that the J. W. Morrissey company had disbanded. The story published in the New York *Sun* about me drawing daggers on his note paper and threatening revenge has no foundation whatever. I never missed a performance when requested to sing and fully lived up to my contract in every respect. Mr. Morrissey must have been out of his mind or under the influence of liquor when he wrote the letter containing the charges made against me, that you published in THE MIRROR last week. I intend to insist on my rights, and he will have to pay me \$322 due me. He owes \$414 to Mr. Gerold and Eugene Bower, and altogether I should say he owed about \$2,000 on back salaries. I refused a contract of \$8,000 to sing with the Campanini-Whitney Concert company this season, all on account of Jim Morrissey's misrepresentations concerning his financial ability to carry his company through a successful season.

"I have been engaged by Herr Amberg to sing in Carmen at his New York theatre in about two weeks, and I am now wrestling with the German libretto. By-the-by, I forgot to tell you that after all Mr. Morrissey told you about me, he 'ad the assurance to send William Harper to my house last Saturday night, who asked me in presence of James S. Dubois if I would be willing to go with Mr. Morrissey on Oct. 28 to Philadelphia, to sing the same operas as before. I suggested he should first settle his old debt to me before talking about any new business."

"RETIRED."

C. B. Bishop, Oct. 9, 1890.

WRITTEN OCT. 11.

To-day, with solemn rite, with flowing tear
His friends will lay him in Earth's gentle breast,
Alone, apart, I sit in sadness here,
And do not gaze upon him with the rest;
I cannot bear to murder Memory,
Nor dull the thought of what he used to be!

And when my own last hour has come, I long
To have no pomp, nor wild-eyed grief attend,
I'd have the echoes of each smile—each song,
Unfilled in the mind of every friend.
Do not weep by these our sighs and tears,
The loved remembrance that might live for years!

Kind friend! True man! where'er his spirit lives
He will not frown as from his grave I turn,
I shall not even murmur "he forgives,"
For from his own wise teachings did I learn,
That in the hearts of those we love the best,
Our grandest monuments should ever rest.

He lived, he strove, he worked with hand and mind,
Honest! was never staid that rang more true,
In speech abrupt, to suffering never blind;
Admired by many, understood by few;
His record one that evens tongues defied.
He lived for others, and in harness died!

SYDNEY COWELL.

A NOVEL CONTEST.

It looks as if the ticket-counting contest between Joseph Barrett, treasurer of the Haverly-Cleveland Minstrels, and Lee Ottolengui, treasurer of the Amphion Academy, Brooklyn, will actually take place. Both gentlemen are experts—having had abundant opportunities for practice—and the race will probably be a close one.

The following letter was received from Mr. Barrett the other day:

MACON, Ga., Oct. 9, 1890.

To the Editor of the Dramatic Mirror:

SIR—I see in your last week's issue that Lee Ottolengui, of the Amphion Academy, Brooklyn, is willing to count coupon tickets with me.

I am prepared at any time to meet him for any sum from \$50 to \$500.

I know Mr. Ottolengui personally, and know him to be an expert ticket counter, but am willing to talk business with him.

We shall be in New York City on or about Nov. 20, and then I will be prepared to meet him under any conditions he may name.

Hoping that I may hear more of this matter I am,
Yours very truly,
JOSEPH BARRETT.

Treas. Cleveland-Haverly Minstrels.

This communication is to the point and so is the subjoined letter from Mr. Ottolengui:

BROOKLYN, Oct. 14, 1890.

To the Editor of the Dramatic Mirror:

SIR—I have received a letter from Mr. Joseph Barrett, of the Haverly-Cleveland Minstrels, advising me that he has written to you signifying his willingness to count tickets for \$500 according to his challenge.

I am not a lover of newspaper notoriety, nor have I ever endeavored to obtain "free advertising" by an alteration in print, and I crave your indulgence just once more to say that had I not seen a challenge coming from some one else I should not have intruded myself upon the public, who can scarcely find any interest in these communications.

However, having seen a challenge, I have accepted it, and now beg to say that there is no occasion for any more talk on the subject. Let Mr. Barrett give evidence of good faith by depositing a money forfeit with any responsible party, and I shall promptly cover it.

This applies to any one else who may hereafter be heard from. Thanking you for your courtesy, I am very respectfully yours,
LEE OTTOLENGUI,
Treasurer The Amphion.

It now only remains for the money to be deposited, and then the arrangements of time, place and judges of the contest can be speedily determined upon.

PROFESSIONAL DOINGS.

LUKE MARTIN has been engaged for Rose Coghlan's company.

BIRDELL BLACK, the child actress has been re-engaged for the Rose Coghlan company.

LAURA BOOTH has signed a four weeks' engagement to play juvenile roles in Edward Harrigan's company.

W. W. RANDALL is now the sole proprietor of Randall's Theatrical Exchange. All reports as to his having admitted a partner are untrue.

THE famous Upsala Students, a noted musical organization of Sweden is to visit America this season under H. B. Thearle's management.

DAVID BELASCO and Henry C. De Mille will leave this city on Friday for Boston to rehearse the Lyceum Theatre company there in their new play, The Charity Ball.

JULIUS KUNEL has resigned as business manager of the King Cole II. company and accepted the same position with C. R. Gardiner's He, She, Him and Her company.

GUS WILLIAMS' great popularity in the metropolis is attested by the warmth of the receptions accorded him, and the calls he receives nightly with Herrmann's Transatlantic Vandevilles.

HIS NATURAL LIFE opened at Proctor's Brooklyn Theatre, Monday, to standing room only at a quarter before eight. The company, scenery and play all met with the favor of the audience.

MARY PENFIELD, who resigned from the Siberia company last Saturday, has returned to New York, and will no doubt soon be re-engaged, for the Boston papers speak in high terms of her histrionic efficiency.

PAUL SCHINDLER, the leader of the orchestra of the Howard Athenæum Specialty company, is without doubt the youngest orchestra leader in the profession. He is not yet twenty-two years old, and for several years he was the first violin in the famous Lothian Boston Theatre Orchestra.

ROBERT DOWNING will shortly add Othello to his repertoire, although Count Claudio and Virginius will be his leading productions. This addition was made on account of the numerous applications received from managers for its production. The business of the young star is reported to be quite large.

A NEW train, called the Southwestern Limited has been placed in service by the New York Central Railroad. It leaves this city at 8.30 A. M. for Cincinnati, Columbus, Indianapolis and St. Louis, and consists of a combination library, smoking and café car, a regular smoking car, a standard day coach, sleepers and a dining car. No extra fare is charged on this train.

REPORTS come from a reliable theatrical agency that receipts in the smaller towns of this State and the Eastern States have fallen as low as \$200 per night with some rather good companies. Both combinations and theatres have frequently been cautioned about their bookings, but this year the warning has been disregarded. The theatres have been playing attractions night after night with the result that business has never been as bad before as now. A number of managers have begun to take precautionary measures, and are refusing to book companies when the small amount of open time shows proves that a dead loss would be the result.

SIDNEY COOPER, of the Chicago amusement firm, of Thearle and Cooper, sailed for Liverpool on the *Teutonic* recently, with his wife, who has accompanied her husband in all his travels. Mr. Cooper takes back to England with him a full American company for the production of A Noble Brother, which opens its season at the Shakespeare Theatre, Liverpool, Oct. 28. Mr. Thearle will also send the famous Hyers Sisters and their company across the ocean in Out of Bondage. Both companies are liberally stocked with elaborate lithographic paper from American firms. These managers also direct Victoria Voltes' tour, and in addition to his handsome new theatre at Englewood, Ill., Mr. Thearle will manage five musical attractions this season.

DURING the engagement of Lizzie Evans in Memphis, last week, an incident is said to have occurred which, if true, will not add to Miss Evans' popularity in that city. Marguerite Fealey, who is a Memphis lady, is a member of Miss Evans' company. Miss Fealey was the nightly recipient of many floral offerings from her friends which, it is alleged, annoyed Miss Evans, and the ushers were instructed not to carry any more bouquets to the footlights for Miss Fealey. On last Thursday night the ushers refused to carry bouquets for Miss Fealey, and the latter's friends advanced and put the floral offerings over the footlights. It is alleged that Miss Evans lost her temper, and approaching the footlights snatched the bouquets intended for Miss Fealey, tore them to pieces and threw the floral debris behind the wings. The audience behaved good-naturedly and only mildly resented the insult to their townsman with a few hisses. There, now!

THE benefit for the family of the late Charles B. Bishop, which takes place at the Star Theatre to-morrow (Thursday) afternoon, promises to be largely attended, while the receipts will foot up to a very substantial sum. Among those who have come forward with donations are the New York Theatre Company, \$100; Brent Good and Colonel Pinckney, \$50 each; Charles W. Gould, \$12; Sara Cowell Lemoyne, \$25; Thomas Hughes, Baltimore, \$10, and T. Henry French, \$50. Joseph Jefferson has bought a box for \$100. Louis Aldrich has secured another for \$50. Theodore Moss has bought a whole row of seats, David Belasco has purchased one seat for \$15, R. M. Hooley, Al Hayman, A. B. Rich and William Harris have each paid \$50 for a box, Charles Frohman and Henry C. Mille have secured seats at \$15 each, Captain William M. Conner has paid \$50 for a seat and \$100 for a box, and Frank King has paid \$25 for a seat.

DRAMATIC ART AT THE EXHIBITION.

PARIS, Sept. 25, 1889.

There is no reason for alarm when you see this heading. I shall not discourse learnedly about the Annamite Theatre for, like Francisque Sarcey, I cannot discuss actors whose language I do not understand and whose make-up disconcerts me, as my limited intelligence cannot grasp the reason why villainy seems, in Annamite ideas, to be inseparable from deep indigo stripes all around the eyes and from having the high lights on the nose dashed in with whitewash and picked out with red paint; though I do see why virtuous simplicity, in the shape of the very plain but persecuted heroine, has a clean face, her sorrows having occupied her mind to the exclusion of make-up.

Nor will I give you a lecture on the subject of the gypsies, the Javanese, or the almecs, since those dancers have been described *ad nauseam*. The Oriental entertainment given by the Aiosouas, who eat out a subsistence by consuming, with appetite, live snakes and scorpions in a wild state of wriggle; and who wind up their meal with a dessert of blazing coals, and vary their pleasures by taking out their eyes and carefully replacing them in their orbits—does not fall within the scope of dramatic criticism.

Nor will I debate upon the International Theatre, which was to have presented to the astonished eyes of the good Parisians, English tragedy, Dutch comedy and Russian drama, set forth by representative companies, each speaking their native language, and which theatre when opened settled calmly down into a regular music hall, at which modest vocation it is making much money.

And yet Dramatic Art at the Exhibition is very much petted. It has a large pavilion all to itself, presided over by a life-sized figure in wax of Mounet-Sully as Hamlet, and filled with various things appertaining to the stage. First come the show of the theatrical boots and shoes, all artistically piled together. The lace-trimmed boot of a gay cavalier, and the russet shoe of a country bumpkin are shown side by side with the dainty satin slipper of a ballet girl and the sandal of a classic tragedian, the aforesaid sandal being most artistically thickened inside the sole and with almost an interior heel, so as to give height to the wearer and yet appear from without very classically flat. No stockings accompany these sandals, as, at the Théâtre-Français the foot is always bare in its classic *chausure*, and very well it usually looks, the upper part painted white with a tracery of blue veins, the sole tinged with pink, and the nails rosy and polished, the whole being a decided improvement on the very unbecoming divided stocking. In fact, the foot of a French tragedian requires, for a classic role, as careful a make-up as does his face.

The outer circle of the pavilion is occupied by a series of miniature set scenes on lilliputian stages, the tiny models complete in every part, which are prepared by the scene painter and carpenter for the manager's inspection. Wings, flies, practicable doors and windows—every detail is there. Let us follow the lead of the presiding figure, my Lord Hamlet, and trace the steps he took before the curtain rose solemnly and silently upon the finished reproduction of Shakespeare's masterpiece. Here is a model of the great hall in the Palace, about adapted for the gyrations of a Hamlet some three inches high, with its staircases, curtained doorways, and stained windows all complete. Opposite this pretty model hang a series of water color sketches, most charming works of art, executed by the accredited designer of the state theatres, Monsieur Blanchini. The costume of Osrice is very elaborate, so a sample of silk, velvet and embroidery is pasted upon the edge of the design to guide the costumer in the selection of colors and materials. A separate drawing is devoted to Hamlet's cloak, which is outlined very minutely. Hamlet's costume is nowhere to be seen, and thereby hangs a tale. Mounet-Sully, who is as fidgety as a pretty woman, had five designs made, one after another, tore them all up, and designed his own garb. The great actor flung the whole theatre into an uproar one night by refusing to go on because he had lost one of the oxidized silver ornaments that dangle from his girdle, so particular is he. At last the missing treasure was found sticking in the trimmings of Horatio's costume and the play proceeded to the infinite relief of the much tried manager, M. Jules Claretie.

A large glass case in the pavilion contains the jeweler's contributions to the production of Shakespeare's masterpiece in the shape of gems and armor. Therein you behold the full suit of silver armor, with its ivory truncheon, that belongs to the "Ghost;" there also are to be seen the steel-guarded boots that belied the supernatural nature of the awful vision by creaking loudly whenever their wearer moved. There is Polonius' chain of office, a most massive and gorgeously wrought affair in dull gold. The gem-decked girdle of Queen Gertrude, the fair Ophelia's dainty medieval fan, with its gold handle;

the King's crown, a most superb structure, and even the heavy spurs worn by Laertes when he returns to avenge his father's death, are on exhibition.

A very large space is given to Hamlet in this department because it is the most important revival of late years at the Français, so far as the picturesque side of the drama is concerned.

The Théâtre-Français furnishes almost two-thirds of the contents of this pretty pavilion, as is but natural, it being the chief theatrical temple in that artistic Mecca, which Paris is conceded to be. Around the walls hang a series of spirited sketches in oils of the leading members of the world-renowned company during the past twenty years. The two leaders, in point of seniority of membership, hang side by side; Got, most perfect of character actors, and Reichenberg, whose forty years do not prevent her from being the most exquisite of ingénue actresses. Alas, for the mutability of worldly things! Got is about to retire, leaving a gap never to be filled, and Reichenberg threatens to do even worse—she wishes to play Frou-Frou, as, undeterred by her dismal failure as Ophelia, she is convinced that she was intended for dramatic parts. There stretches the long line of gifted actors, Croizette, magnificent and statuesque, now living in retirement at Fontainebleau, a stout and contented wife and mother; Sarah Bernhardt, poetic and dreamy, in the white satin and pearls of the Queen in Ruy Blas; Bartet, Sarah's successor at the Comédie-Française, looking like nobody, not even herself; Bressant, Delaunay, Favart, and a score of others scarcely less known to fame. Just in front of these portraits stands a series of small wax figures, about eighteen inches high, most gorgeously attired in silks, velvets and satins, being the models of costumes for long-forgotten ballets produced at the Opera. They start with most elaborate and queer-looking garments, destined to clothe the dancers in the great ballets performed before the court of Louis XIV., and wind up with a charming little effigy of the ballet girl of 1889, a pretty figure in white satin bodice and the regulation tulle skirts. An image belonging to an intermediary period attracts immense attention. It is that of a dancer in the year 1800, very gay with her short skirts and long curls, but—a strange detail which strikes the modern beholder dumb—she wears pantelettes that reach to her slender ankles.

A little farther on, we come across a tiny model of the theatre built by Cardinal Richelieu in the Palais Royal, the house in which the cardinal's own play of Mirame was produced. A very queer tragedy it was, in which every one died in truly classic fashion in the last act, and instantly came to life again, but in spite of this original style of catastrophe it had no success, even under the great cardinal's reign, and when it was produced at a matinee, some years ago, as a literary curiosity, the Parisian audience simply roared with laughter and enjoyed themselves hugely. The theatre itself seems to have been a very curious structure. It was very long and narrow, and must have been a very inconvenient place, both as regarded comfort and acoustics.

Then comes the retrospective exhibition of theatrical portraits, some most interesting, others singularly the reverse. One small case is devoted to English actors, and the most prominent feature therein is a portrait of Mrs. Pritchard in the sleep-walking scene of Lady Macbeth, very gorgeous in full court dress, hoop, feathers, jewels and train complete, holding the traditional candle as if much ashamed of it.

There are some lovely faces among the French portraits, one of the loveliest being the likeness of Miss Henrietta Smithson, the beautiful English actress that drove all Paris to frenzied enthusiasm somewhere about the year 1830, by her exquisite impersonation of Shakespeare's heroines. She came with a company of English actors, and caused the success of their enterprise to every one's amazement, including her own, as her very pronounced Irish accent had prevented her from making any impression in England. Her portrait taken in the part of Ophelia represents a vision of beauty. She deserved a happier life than she had, for she left the stage to marry the composer, Hector Berlioz, and died broken-hearted from his neglect and unkindness.

There, also, is the reproduction of Rachel's portrait as the Tragic Muse, one hand clutching her draperies over her breast with one of her favorite gestures. The straight, slender form in its white robe gives an excellent idea of the statuesque grace of her classic draperies, for it is said that no woman, before or since, has draped herself in her pepulum with such perfect art. A tradition at the Comédie-Française sets forth that every fold of that apparently careless drapery was securely stitched into place by her dressers before she left the dressing-room, and that the garment was literally ripped off of her every evening. This was easily managed, as no change of dress is ever made in French classic tragedies.

By this time, however, the beholder is growing weary and all the theatrical section is skimmed through, so then we step into our rolling chairs and depart, wondering within ourselves if the United States will assign as important a place to the dramatic profession and its belongings at the great Exhibition of 1892, as France has accorded to it in this year of grace, 1889.

ANNE LINDSAY HOOPER.

GEORGE THATCHER TALKS.

It is pretty well known by this time that George Thatcher, formerly the head and front of Thatcher, Primrose and West, is at present the bright, particular star of the Boston Howard Athenæum Star Specialty company. Next season he is to head a minstrel organization under the management of Rich and Harris. The season is now being booked by the business manager, Henry J. Sayres, at Frohman's office, 1267 Broadway.

Mr. Thatcher, being requested by a DRAMATIC MIRROR reporter to give further particulars concerning his previous, present and future condition, held forth with the same hesitancy, but without the same incoherence so characteristic of his communications on the stage:

"I don't know why a minstrel should always be expected to blow his own horn. However, I suppose it will be strictly within the bounds of truth to say that the entertainment we shall offer, after a new and novel first-part, will be of a refined and attractive vaudeville character. It will be a happy mixture of the very best specialty artists we can engage in Europe and America. You see negro dialect minstrelsy has virtually gone out of vogue, and anything in the way of entertainment is admissible after the semi-circle feature characteristic of American minstrelsy."

"How did you come to adopt your peculiar method of addressing the audience between the verses of a song?"

"Partly from a desire to do something novel, but largely through accidental discovery. You see about 1867 the song and dance people used to give what was called a pathetic ballad, depending more on an outlandish make-up than the humor of their doggerel verses. I thought I would try this specialty and introduce a little gagging for variety's sake. In the early seventies when I was a partner of Simmons and Slocum's Minstrels, it was decided to change the programme suddenly in the middle of the week at Pittsburg, Pa. Mr. Simmons asked me to change my usual act, so I introduced various new gags; and as I had not rehearsed them very well, more from nervousness than anything else, I wound up my harangue between each verse with Milton Nobles' catch line 'And the villain still pursued her.' This line, of course, had no bearing whatsoever on my previous remarks, but the audience enjoyed it immensely, and so I have been giving the public humorous incoherence ever since."

"How long did you remain with Simmons and Slocum?"

"Till 1875 or 1876, then I was with the San Francisco Minstrels for four seasons, and from 1880-82, I established what was known as George Thatcher's Minstrels at the Arch Street Opera House of Philadelphia. During the Summer of 1880, I went to London with Moore and Burgess, and appeared there with an organization called the Christie Minstrels. In 1882 I formed a partnership with Primrose and West."

"What is the true inwardness of your dissolving partnership with them?"

"Well, Mr. West says that wine was the cause of it. Now, I don't deny my fondness for wine, but I do deny that wine was at any time a detriment to the business, from the fact that we realized a large profit every season. The true cause of the dissolution had better not be revealed at the present time. If occasion should arise to give the real facts of the case, I think that the public would justify my course. I am asked now and then whether my former partners are still in the field. All I can say is that they are not selling first choice."

"I am more than pleased with my position with the Boston Howard Athenæum company. I have found Messrs. Rich and Harris first-class business men and thorough gentlemen in every respect. The fact that they are to be partners with me in the minstrel company I am to head next season speaks for the congeniality of our present relations. I shall endeavor to make the new enterprise the positive effort of my life, and with the assistance of my managers, I can see nothing but success in store for me."

THE OLD HOMESTEAD'S LUCK.

Denman Thompson, and The Old Homestead at the Academy of Music will never leave this city if appearances go for anything.

"I expect to stay here two years longer at the very least," said the clever old actor to a MIRROR reporter. Business is just as good as ever it was. There has been no let up, the houses continue packed, and the road company is doing a fine business, so we are all satisfied."

GOSSIP OF THE TOWN.

Mrs. Sol Smith, Alice Brown and little Elma have been engaged to support Marie Hubert Frohman.

The recent engagement of Annie Pixley at the New Park Theatre, Philadelphia, was most satisfactory. People were turned away.

C. A. Davis has been engaged by Klaw and Erlanger to act as business manager of The Great Metropolis road company, which opens its season at the Walnut Street Theatre, Philadelphia, on Monday night next.

The one hundred and fiftieth performance of The Fugitive by Mason Mitchell and company was celebrated at H. R. Jacobs' Theatre, Cleveland, O., last Friday evening when handsome souvenirs were presented to the audience.

HELEN BLYTHE is reported to have scored a decided success in her new play, Mother's Love. Business has been good and is improving nightly. The supporting company is a strong one, and is receiving universal commendation from the press.

HOWARD P. TAYLOR's comedy-drama, The Little Sinner, is being presented by Cora Van Tassel with satisfactory results. So far it has been played twenty-six times, and, according to Manager Edward Young, the first line of adverse criticism has yet to be written.

COUNT CLAUDIO has proved a success, and in Robert Downing's hands will doubtless become exceedingly popular. The Cincinnati papers proclaim it the best offering of the year, and it is said that Mr. Downing will play the other pieces in his repertoire only occasionally hereafter.

W. S. CLEVELAND's Minstrels are winning much praise from the Southern press. Last week in Baltimore the papers used very strong and complimentary adjectives in describing their performance. The organization will shortly play an engagement in this city at the Grand Opera House.

The handsome new theatre at Englewood, near Chicago, will be completed by January, and has been leased by H. B. Theatre, the Chicago manager. Englewood has 30,000 inhabitants, and with a large, thickly populated region adjoining to draw from, the new house has every opportunity to become an assured success.

The Old Homestead road company will go to California this season, a contract having been signed with Al. Hayman for four weeks at the New California Theatre beginning June 16. Three weeks will also be played at McVicker's Theatre, Chicago. The company will play all over the Pacific circuit, returning over the Northern Pacific Railroad.

M. J. BUCK, the popular young manager of Buck's Opera House, Lansing, Mich., was in this city this week. As Eminent Commander of Lansing Commandery No. 25, Knights Templar, he attended the Conclave of the Order in Washington last week. Mr. Bu has a strong list of attractions booked, reports the prospects bright for a good season.

The first reunion of the screen was held at the Press Club last Wednesday evening. Among others who assisted in the task of entertaining the bright and clever members of the club with their lady guests, were Kellar, Harry Pepper, and Carrie Tutein, Herr Ludwig, Mrs. M. E. Fredericks, M. E. Pearsall, Miss Margo Hanway, and Miss Nowbray.

R. D. MACLEAN and Marie Prescott are reported to have done splendid business since the season opened a month ago. Mr. MacLean is receiving high commendation from the critics for his work as Othello and Richard III. Miss Prescott's new role of Iago is stamped with the force and finish of that talented actress' best work, and she has made a pronounced hit in the role.

The New York Telegraph Operators will dedicate the New Central Opera House in this city on the evening of the 31st inst. with a performance of Caste followed by a reception. The comedy will be presented under the direction of the popular stage manager, M. J. Dixon. Thomas Ballantyne and Arthur Hurd, Lillian A. Thorpe and Mr. Dixon, will take part in the musical and literary exercises of the evening.

MILK RHEA has made a remarkable success in her new play, Josephine, Empress of the French. Her manager, Frank G. Cotter, has been offered time for his star in several New York theatres. As Milk Rhea has not been seen in this city for several seasons it is quite probable that arrangements will be made for a metropolitan production of Josephine, which will be put on in regal style.

THE CORRESPONDENT OF THE DRAMATIC MIRROR at Council Bluffs states that the business people of that city are vigorously protesting against the custom of some visiting companies stopping in hotels at Omaha while filling engagements in Council Bluffs. The hotel accommodations in the latter city are said to be as good as at Omaha, and it is hinted that organizations not patronizing the Council Bluffs hostilities will be boycotted.

ACCORDING to all reports, Bluebeard Jr. has caught the attention of the Philadelphians at the Broad Street Theatre, where it was produced on the 7th inst. The piece, in company with several other meritorious attractions, felt the influence of the stagnation which has prevailed in Philadelphia theatrical affairs since the season opened. It scored a hit, however, and the capacity of the theatre is now, it is said, tested at each performance. The run at the Broad Street Theatre is for four weeks.

W. D. MANN is, according to all reports, proving an able successor to his namesake, Harry Mann, in the management of Evans and Hoey. Their business is stated to be unusually successful this season. In San Francisco, at the New California Theatre, they played to the largest week's business known since the house was opened, and in Denver, against the opening of the new theatre, they had the largest receipts taken at the Taber Grand Opera House for nearly a year. In St. Louis they turned people away at every performance.

HOWARD ATHENEUM CO.: New York City Oct. 7-
three weeks.
IDA SIDDONS CO.: Washington, D. C., Oct. 14-
week.
KERNELL'S CO.: Newark, N. J., Oct. 14-
week.
LILY CLAY'S CO.: Selma, Ala., Oct. 16, Mont-
gomery 17, Columbia, S. C., 18, Brunswick 19, Sa-
vannah 20, Charleston, S. C., 21, Columbia 22, An-
gusta, Ga., 23, Anniston, Ala., 24, Knoxville, Tenn.,
25, Louisville, Ky., 26-
MAY DAVENPORT BURLESQUE CO.: Corey, Pa. Oct.
17, Union City 18, Erie 19-21, Warren 22, New Castle
23, Hubbard 24, Youngstown 25, Cleveland 26-
week.
MULDOON'S CO.: Boston, Oct. 14-
NELSON'S CO.: Buffalo, Oct. 14-
WRIGHT OWLS CO.: N. Y. City Oct. 14-
RENTZ-SANTLEY CO.: Philadelphia Oct. 14-
REILLY-WOOD'S CO.: Brooklyn, N. Y., Oct. 14-
week.
ROSE HILL'S CO.: Buffalo Oct. 14-
TONY PASTOR'S CO.: Baltimore Oct. 14-
TWO MAC'S CO.: Chicago Oct. 14-
VICTOR'S CO.: Wheeling, W. Va., Oct. 17-19.
VAIDIS SISTERS: Providence, R. I., Oct. 14-
week.

MINSTRELS.

HARLOW BROS. MINSTRELS: Buffalo Oct. 14-
BOSTON IDEALS: Cedar Rapids, Ia., Oct. 18.
DOCKSTADER'S MINSTRELS: N. Y. City, Oct. 9-
definite.
EUROPEAN MINSTRELS: Elkhart, Ind., Oct. 16,
Goshen 17, Ft. Wayne 18, 19, Piqua 21, Delia 22,
23, Fremont 24, Findlay 25-26, Wapa-
koneta 27, Sidney 28, Bellefontaine 29, Galion 31,
Marion Nov. 1, Upper Sandusky 2.
FIELD'S MINSTRELS: Parkersburg, W. Va., Oct. 17,
Marietta, O., 17, Nelsonville 18, Lancaster 19.
GORMAN'S MINSTRELS: London, Can., Oct. 16, Brant-
ford 17, Hamilton 18, Niagara Falls 19, Dunkirk,
N. Y., 21, Erie, Pa., 22, Bradford 23.
GORTON'S MINSTRELS: High Point, N. C., Oct. 16,
Dunham 17, Oxford 18, Henderson 19.
HAVERLY-CLEVELAND MINSTRELS: Philadelphia,
Oct. 14-
HAVERLY-CLEVELAND MINSTRELS: Montgomery,
Ala., Oct. 15-16, Pensacola 17, Mobile 18-19, New
Orleans 21-
MCCABE-YOUNG MINSTRELS: Rochester Minn., Oct.
16, Haskato 21.
PRINCE-WEISS MINSTRELS: Baltimore, Oct. 14-
week; Brooklyn, N. Y. 21-
WILSON'S MINSTRELS: Hot Springs, Ark., Oct. 16,
Tuscarora 17, Marshall 18, Tyler 19, Dallas 20-21.
WAGNER'S MINSTRELS: Burlington, Ill., Oct. 16,
Quincy 18.

CIRCUSES.

WHITNEY FAMILY: Oxford, Mich., Oct. 16, Meta-
mora 17, Lapeer 18, Inlay 19.
ROBINSON'S CIRCUS: Charleston, S. C., Oct. 17.

MISCELLANEOUS.

BLIND BOONE CO.: Omaha, Neb., Oct. 17-19, Colum-
bus 21, Norfolk 22, Chadron 24, Rapid City 25,
Deadwood 26-27.
BARTHOLOMEW'S EQUINE PARADOX: Philadelphia
Oct. 14-
BRISTOL'S EQUINES: New Orleans Oct. 14-
two weeks.
COURT'S EQUINES: Keokuk, Ia., Oct. 17, 19, St. Jo
21-22.
ELLIOTT'S VOYAGERS: Whitehall, Ark., Oct. 17,
Helena 18, 19.
HERRMANN: Sacramento, Cal., Oct. 16, Portland,
Ore., 17-19, Seattle, W. T., 21, 22, Victoria 23, 24,
Vancouver 25, 26, Tacoma 28, 29, Spokane Falls,
W. T., 31-Nov. 1, Missoula, Mont., 2.
KELLAR: Harlem, N. Y., Oct. 14-
LAST DAYS OF POMPEY: Litchfield, Ill., Oct. 16,
Petersburg 17, Canton 18, Monmouth 19, Daven-
port, Ia., 21, Rock Island, Ill., 22, Iowa City, Ia., 23,
Muscatine 24, Ft. Madison 25, Burlington 26, Keo-
kuk 28, Canton, Mo., 29, Louisiana 30, Mexico 31,
Columbiana Nov. 1, Moberly 2.
MILLIE CHRISTINE: Mount Holly, N. J., Oct. 7-
two weeks.
MONTFORD'S PAVILION: Erin Village, Can., Oct.
16-17.
OLIVER WREN: Lapeer, Mich., Oct. 16, Vassar 17,
Cairo 18, Millington 19, Danson 22, Clio 23, Penton
24, Durand 25, Corunna 26.
W. W. DAYTON: Attleboro, Mass., Oct. 16, 17.

GLEANINGS.

The Mr. Barnes, of New York company
opened at the New Metropolitan Theatre on
last Monday night to over \$2,000.

JED PROUTY opened to \$987 at the Windsor
Theatre, Chicago, last Sunday night. This
is the third engagement of the play in that
city within two weeks.

The advance sale of seats for the engage-
ment of the Juch Opera company, in Philadel-
phia, opened very auspiciously on Monday,
despite the inclement weather.

A DOLL'S HOUSE, OR, NORA, and Roger La
Honte are now in rehearsal by the Wood-St.
John company, who will lay off for five
nights—Oct. 18-24—for final rehearsals.

The Seven Ages appears to have caught
the favor of the public. It has been cut up
and improved considerably since the first
night, while Mr. Dixey is continually adding
new specialties in the schoolboy and judge
scenes.

The benefit for the Actors' Fund, under
Edwin Knowles' direction, at the Brooklyn
Academy last Friday, cleared nearly \$2,000.
A long list of excellent attractions appeared.
Ben Baker managed the stage.

SHENANDOAH is reported to have made a re-
markable hit in Philadelphia on Monday
night at the Chestnut Street Theatre. The
orchestra were compelled to give up their
places to allow seats to be put there for the
public.

FLORINE, who is known as the wonderful
pocket edition of Charles Godfrey, the Eng-
lish comic singer, will open with the Howard
Atheneum company, at the Bijou Theatre, on
Monday night next.

ADA BOTHER has made a great success as
Teddy in A Bunch of Keys. On last Thurs-
day hundreds were turned away from both
performances of the company at the Third
Avenue Theatre. This play is now in its
eighth year, and its popularity is unabated.

EDWARD PAULTON, whose stage name is Ed-
ward Lowe, and who is a son of Harry Paul-
ton, the English comedian, is a partner with
George Lauri and Marietta Nash in Turned
Up. He will play the part of George Med-
way, originally enacted at the Bijou Theatre
by Robert Hilliard.

BOOTLES' BABY will open its road season at
Montreal Oct. 28, with Charles A. Stevenson
as the sole star. Kate Claxton having decided
not to play on the road. Ramsay Morris will
manage the organization. Blanche Weaver
will play the leading female part in The Great
Metropolis at Proctor's Twenty-third Street
Theatre this (Wednesday) evening, and will
also go with the company, her part in Bootles'
Baby being taken by Mrs. Charles W. Gar-
thorne.

THOMAS E. SHEA closed on Saturday night
at Holyoke what is said to have been one of
the most remarkably successful engagements
ever played in that city. People were turned
away at every performance except the Satur-
day matinee. Manager Chase estimates the

number turned away at 2,000. The rights to
Dominick Murray's Escaped from Sing Sing
have been secured and that piece is now be-
ing given with marked success.

MANAGER PROCTOR, of the Twenty-third
Street Theatre, has signed contracts for the
continuation at his theatre, of the New York
run of Bronson Howard's play of Shenandoah.
It goes to the Twenty-third Street Theatre
Oct. 21 and remains there for as long a time
as its managers can secure cancellations of
time in outside cities in which the company
contracted to play. The managers have suc-
ceeded in exchanging three weeks with
Nixon and Zimmermann of Philadelphia, held
immediately after the New York run for four
weeks in the Spring, and the week following
that at Detroit has been taken by one of Eu-
gene Tompkins' companies. It is pretty cer-
tain that Shenandoah will remain at Proctor's
Twenty-third Street Theatre for some time.
Three New York theatres wanted to take it
from the Star, but Proctor's house was se-
lected. The success of the play is nightly
emphasized by the crowds that test the ca-
pacity of the Star Theatre, where it remains
until Oct. 12th.

MATTERS OF FACT.

There is desirable open time at the Cohoes Opera
House.

The Jacques Opera House, Waterbury, Conn.,
wants an attraction for Thanksgiving night.

Fanny Davenport's La Tosca co. is called at Klaw
and Erlanger's, Oct. 23, at 10 A. M.

Florine Arnold is at liberty and may be engaged
for emotional or ingenuous roles.

The Augusta Hotel, Augusta, Ga., is said to give
lower rates than any other first-class hotel in that
city.

George M. Wood announces that he has made
adaptations of A Doll's House and Roger la Honte
and will sell the rights to his versions in certain
territory.

Clara Thropp, as Targa, in Neil Burgess' County
Fair, is repeating her success of last season.

Daniel Leeson is disengaged.

H. S. Taylor, the well-known dealer in American
and foreign plays, authors' agent, etc., has his office
in the Gilsey Building, 1193 Broadway, New York.

M. R. Curtis, the original Sam'l of Posen, will re-
turn to the stage. It is announced that he will open
in a new comedy entitled The Shattuck; or, The
Match-Maker, in December next at some New York
theatre. Mr. Curtis will be under the management
of William L. Lykens, Maggie Mitchell's manager.

From the tenor of the notices which Henry Lee
in The Suspect has received from the dramatic
journals and leading dailies of New York, that ver-
satile actor has made the hit of his life. The play is
military and picturesque, with strong scenes and
thrilling incidents, for which the time in which the
scene of action is laid—the French Revolution—
gives ample scope, and all the romantic episodes
and possibilities of this drama are fully brought
out. Mr. Lee portrays three strong characters, and
his work in the triple role is said to be superb. He
is well supported by Minnie Seligman, who is
rapidly becoming an emotional actress of ability.
Her singing of the "Marseillaise" in this piece is
very effective. This play was put on the road by
the new theatrical firm, Nathaniel and Marx, and is now
under their management. For their generous out-
lay in mounting this piece these gentlemen deserve
commendation. The Suspect is being presented at
the Globe Theatre, Boston, this week.

LETTER LIST.

The following letters await their owners at this office. They
will be delivered or forwarded on personal or written application.
Letters advertised for 30 days and unclaimed for will be returned to
the post-office. Circulars and newspapers excluded from this list.

Ashlin, W.	Forbes, Letta	Maine, Sig. M.
Abell, Florida	Fyffe, Charles J.	Norton, J. W.
Anderson, Julia	Frear, Fred H.	Nicholas, Chas.
Allison, Ellie	Gallan, C.	Newton, J. Ira
Arthur, Thomas	Glenon, T. H.	Norman, Jas. A.
Beaman, Genevieve	Garrison, G.	Ormonde, F.
Boston Quinlet Club	Gordon, F. A.	Oswley, Harrison F.
(Mgt.)	Grath, J. W.	Palmer, Nannie
Bell, C. J.	Germaine, Reuel	Pacheco, Mrs. R.
Booth, Marion	Greenwood, Marie	(Pkg)
Buchanan, A. F.	Hankins, H.	Palmer, Iva D.
Bench, J. E.	Harrison, D. R.	Pixley, Lucy B.
Bacon, Chas. R.	Harold, Stuart	Reynolds, Ada Mary
Barton, Clarence	Hawes, Mary	Rich, Harry
Bouchier, Robert	Hanson, G. E.	Ragan, Prof. H. H.
Blakemore, H. D.	Holmes, Chas. N.	Ricketts, Tom
Barlett, Marie	Horned, Miss V.	Renshield, Gen. H.
Boen, C.	Huntington, Wright	Roberts, Al.
Bowers, Frank	Hillis, O. Kane	Russell, John H.
Brown, Edwin	Hanna, Gen. W.	Ray, Charlotte
Beatty, R. P.	Harold, Stuart	Road, Frank Oates
Bernard, Francis	Harris, Mary	Ross, Mary
Bland, Lionel	Haines, Vance	Strakosch, Ed.
Camel, F. A.	Ingram, Phil. H.	Shedden, A. J.
Clarke, E. J.	Ingram, Beatrice	Smith, S. W.
Cobb, J. E.	Jeffries, Maud	Stearns, Leonildi
Coleman, Anthony	Johnson, O. L.	Shelding, A.
Courtenay, H.	Jessel, Jos.	Shine, Giles
Cross, E. J.	Jefferson, Chas.	Starker, Rosa
Campbell, Isobel	Jurkovic, Veronika	Scandian, W. J.
Caldor, W.	Johnson, Geo. S. D.	Smith, J. Paige
Coleman, Katherine	Keller, J. E.	Sparks, John G.
Clark, Harry M.	Kendall, Ezra	St. Quentin, Miss
Craigm, Maud	Landers, Frank	Seubels, Chas. A.
Dixon, Albert	Leister, Adolph	Seale, Dell
Drew, Cora	Lask, Geo. E.	Smiley, John H.
Durner, A. C.	Lewis, Jeffries	Timberman, Mary
Dunn, Mrs. E. W.	Lynch, Miss L. S.	Templeton, Daisy
Douglas, Eugene	Genius, Fred	Thesens or Theopim
DeBabo, Theo. A.	Lich Beatrice	Thorne, Edwin
Dean, Miss W.	Laine, Geo.	Tucker, Edw.
Darling, Jessie	McDonald, F.	Ueno, Camilla
Durham, S.	Madden, Mary	Vincent, Chas. T.
Eyre, Sophie	McNab, R. I.	Watcham, Harry
Ellis, Cecile	Maynard, Ed.	Wilson, Annie
Ellisier, W. C.	Montague, Mrs. F. I.	Williams, Fred
Ederson, Rob't.	Morand, Fred	Washburne, D. A.
Fuller, Lois	Marbury, Miss D.	Ward, John F.
Forsythe, Kate	Morrisey, I. W.	Wilbur, A. R.
Forman and Morton	Murphy, Joseph	Wyndham, Charles
Fay, Sadie	Murphy, Joseph	Wallick, Jas. H.
Ferris, R. J.	Murphy, Joseph	Whipple, D. R.
Furlong, I.	Murphy, Joseph	Williams, Fred
Floyd, Gen.	Murphy, Joseph	Wilson, Jas. G.
Foreman, Ed.	Murphy, Joseph	
Fort, Lee J.	Murphy, Joseph	

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PHILADELPHIA.

There were new attractions at all of the theatres last week, and a slight increase in business. The most noteworthy event of the week was the presentation of *Bluebird, Jr.* at the Broad Street Theatre. The stage settings are extremely heavy, and of remarkable artistic beauty; the costumes are handsome and expensive, and the blending of color presents exquisite harmony. The ballet is large and well trained, and the *divertissements* are strikingly novel. Many children are employed, and constitute a most entertaining feature. The dancing throughout is especially commendable. The cast is thoroughly acceptable. Edwin Foy has improved upon all of his previous work, and established his claim to worthy rank as a burlesque comedian; he is extremely funny in make-up, action and speech, and all of his work is bright and incisive. His role is that of O'Mahdi Benzi, the father of Fatima, the heroine of the play, and of the spinster Ayesta. Frank B. Blair is a grimly humorous and quite satisfactory modern *Bluebird*. Miss Alice E. Johnson as Selim, a Persian officer, and *Bluebird's* rival for the affections of Fatima, acts with spirit, sings delightfully and lends to her role the charms of a beautiful face and figure. Miss Esther Williams, who has not been seen in burlesque for a long time, gives a most sprightly and humorous rendering of the role of Ayesta, and Edith Murella makes a *signante* Fatima. Many others in the cast are entitled to praise but the list is too long to permit of further individual mention. An exception, however, must be made in favor of the *primiere danseuse* Clara Qualitz and the grotesque dancer W. Martine, whose merits are of the highest order. Fatima must also be bestowed upon the admirable management of the stage. Notwithstanding the heaviness of the settings the waits are unusually brief and the stage forces are handled with admirable precision. In summing up it must be acknowledged that *Bluebird, Jr.*, like most if not all plays of its class, suffers somewhat by reason of some demerits in its book, but on the other hand it shows much original conception, and the comic artist, the costumer, the ballet master and the stage manager have combined to present a spectacle the beauty, the novelty and the gorgeousness of which are without a precedent. The business at the beginning of the week was light but it rapidly increased and crowded houses resulted. It remains for three weeks more.

The McNeill Opera co. presented *Clover* at the Chestnut Street Opera House to crowded houses. The work was favorably received; it is certainly a fine production, handsomely staged and well sung. The settings are pretty and the costumes handsome. The music is very tuneful and pleasing, but the chief beauties of the work are found in the first act, the subsequent acts decreasing in value and in interest. The last act is especially weak and the production terminates very unattractively with a dramatic scene. The old favorites in the cast sang in their usual pleasing manner and Eugene Oudin quite excelled himself and won hearty and deserved applause for the sweetness and artistic finish of his singing. De Wolf Hopper was less extravagant than usual and was genuinely funny. *Clover* deserves to rank among the successes of the co., and will no doubt have a good run, but as the engagement is for six weeks it is possible that it may be supplemented by some other work.

At the Park Theatre was witnessed *Boloney Kira's* spectacular production *Antiope*. It is worthy of but little commendation. Its story is very slight and decidedly uninteresting. The cast ranged from indifferent to bad. There was some pretty scenery and some fairly good dancing, especially that contributed by Catherine, the Greek girl. *Antiope*, however, made a great hit with the audience, but did not impress me so favorably. Her dancing had too much the appearance of a contortion act, her movements seemed to lack grace and her rapid writhings and strange poses were to me vulgar rather than artistic. The athletic act of Signer and Signora Piazzi was probably the most praiseworthy feature of the program. Upon the opening night *Antiope* failed to draw a large house, but the lack of proper rehearsals of the extra bands, but better order was secured later in the week. *Antiope* however met a success and Mr. Boloney Kira will have to do much better than he has recently done if he desires to retain his old time and well earned reputation. The same attraction this week. The Lyceum Opera co. presented *Swan Lake* at the Chestnut Street Theatre. It is a charming play, and was well acted, although Georgia Cayvan and Herbert Kelsey were absent from the cast. Their roles, however, were well sustained by Grace Henderson and Nelson Wheatcroft. However, the burden of the play naturally fell upon W. J. Le Roy, whose delicate and artistic performance of the role of Dick Dinsley strengthened my belief that he is an actor almost without a peer. The business done by this really excellent co. during the two weeks of its engagement has been surprisingly light; a result that is not at all creditable to a play that until recently could boast of a devotion to the higher forms of dramatic art. The *Wife and the Doctor*, as presented by this company, are given as they are, and in rejecting them we are liable to charge upon luck. However, we will not furnish this week, for we have at this house *Shenandoah*.

At the Walnut Street Theatre Charles Arnold appeared in *Man the Boatman*, and played to fairly good business. The play has a simple but touching story, the interest of which is well maintained. Mr. Arnold sang and danced well, and little Miss Henson, the child actress, exhibited a most remarkable intelligence and was the favorite of all. The supporting co. was good, and in the distribution of parts the noble duo "Loon" must not be forgotten. Altogether, *Man the Boatman* is pleasing and even convincing. *Zip-Zag* week of 14.

The *Fairies' Well*, with Carroll Johnson as the star, was the attraction at the Arch Street Theatre. It drew a good house and was received with undiminished favor. *Drifting Apart* week of 14.

Paul Kanwar was seen at the Grand Opera House. It was admirably staged and well acted, but unfortunately it played to light business. It met with the same fate when presented at another house here last week. It deserves better fortunes. Bartholomew's *Bluebird* ran week of 14.

At the National Theatre Edwin Arden presented his new play *Barred Out*. It drew fairly well and Mr. Arden met with a kind reception, but his co. had not sufficient merit to share the favor of the audience. *Corinne in Arcadia* week of 14.

Monarch's *Right O'la* co. played to excellent business at the Central Theatre. Many handsome costumes were displayed and a good entertainment free from harshness was given. The *Haverly-Cleveland Minstrels* week of 14.

A comedy-drama entitled *An Irishman's Love* was the attraction at the Standard Theatre. Business was light. The *Monte-Santley* co. week of 14.

At *Forepaugh's* Theatre was seen *Our Regiment*, a play derived from the same source as *The Fighting Regiment*. The play was excellently cast and staged and secured good business. *Burr Oaks* week of 14.

In the *Manha* played to good business at the Lyceum Theatre. *A Legal Wreck* week of 14.

Webster's *Uncle Tom's Cabin* played to satisfactory business at the Kensington Theatre. *Shadows of a Crime* week of 14.

At *Conover's* Opera House there was the usual good attendance.

The Continental Theatre re-opens 14, under the management of H. R. Jacobs with an organization known as the Metropolitan Opera company. Prices will range from ten to thirty cents.

The Emma Juch Grand English Opera company will appear at the Academy of Music week of 21.

BOSTON.

The present is a gala week for theatre goers in Boston. Seldom has there been a time when so many strong and legitimate attractions appealed to the public at the same time, and certainly the public never responded more freely and generously.

After two postponements the new *Tramont* drew open its doors 14. Every seat had been sold days before, and the audience was of the most select character. The piece was David Garrick, with Charles Wyndham in the title role. Reference will be made to the performance later.

Julia Marlowe packed the Hollis Street Theatre 14 with *As You Like It*. Twelfth Night was presented 15, which is to be repeated 20. Ingo was presented 16, *The Merchant* 17, *As You Like It* again 18, and *Pygmalion* and *Galatea* the

first time in Boston by Miss Marlowe) at matinee 19.

Wilson Barrett is repeating his success of a year or two since at the Globe Theatre at the Boston in *Ben-Hur*.

Helen Barry is at the Park. Bernini had a great run at the Grand Opera House last week, and is followed by Charles T. Ellis in *Casper, the Vagabond*.

At the Globe Henry Lee is drawing good houses in *The Suspect*.

The Gaiety managers have inaugurated a revival of *Leocoe's* light opera, with Bessie Louise King in the principal parts.

Travis: Helen Barry will open at The Park 21 in her new play *Love and Liberty*, and will be followed a week later by Marie Wainwright in *Twelfth Night*.

Upside Down has been rewritten and rearranged by the author, John J. McNally, much to its advantage. It is still the leading attraction of the *Daly's*.

Nikisch, the new leader of the Symphony concert, concerning whose importation so much has been said and written, is winning golden opinions from all sorts of men in musical and social circles.

He has already been given a reception by the Tavern Club, and made an honorary member of that rather exclusive organization. He has one decided advantage over his predecessor, Gerike, in that he speaks English.

Wilson Barrett's manager has been appealed to produce *The Silver King* during his engagements in this city, and the probabilities are that he will do so, if arrangements can be made with French and Son, who purchased the American rights to the play some time ago.

The *Silver King* ran nearly two years at the Princess Theatre, in London, with Mr. Barrett and Miss Eastlake in the leading parts. Charles Hoyt announces his intention of withdrawing *A Hole in the Ground* from the stage after the close of this season. A new juvenile candidate for the stage has made his appearance in this city. He is only five years of age.

His managers tried him on the public in one of our suburban towns last week with decided success. Ellen Bateman was but two years older, we believe, when she was trained to repeat the part of Hamlet.—Daniel Frohman's New York Lyceum co. follows Julia Marlowe at the Hollis Street, 21, with the society drama, *The Wife*.—Miss Rich and Harris are "stuck" for a name for the great minstrel organization which they propose to put on the road next year under the lead of George Thatcher, and have offered a prize of \$100 for a single word, to follow "Thatcher's" illustrative of the magnitude of the organization.—Annie E. Proctor, daughter of the Veteran Joseph Proctor, (who is now teaching a dramatic school in Boston) has joined the Booth-Medjeska co.

CHICAGO.

Gansel, the new tragedy written by William Young for Lawrence Barrett, is the most ambitious and by far the most successful drama ever produced in this city. It made an instantaneous hit, and the Opera House has been crowded every night.

Mr. Barrett has been lavish of money in the mounting, and there is due him unstinted praise for his enterprise. Both he and the author were repeatedly called before the curtain. The scene of action is laid in Corsica in the sixth century.

Gansel is the son of the Christians, who are at war with the Saracens. He has come to redeem the name of his father, who had betrayed the Christians, and in the event of his success he is to have the hand of Bianca, daughter of the Count of Corsica.

The pomp and pageantry of the drama are magnificent, and in the reception of the Saracen ambassadors and the battle scenes superb effects are made.

The idea of the play is the fate of Gansel, the son of a traitor, whose breeding tells, and in turn he proves a traitor both to Christian and Saracen. In the second act, after defeating the Saracens and rescuing a young noble, Pinacho, supposed to be slain, and who was formerly the betrothed of Bianca, Gansel is overwhelmed with rage when the Count repudiates the promise of Bianca's hand to him and insists in keeping his promise to Pinacho.

Gansel throws himself over the battlements but is saved by the Saracen foe and in his anger consents to lead them against the Christians. He thus repeats the treachery of his father. He is victorious again, but finds himself despised by the woman he loves. He is taunted by her and her father as a traitor.

In desperation he once more changes his allegiance and defeats the Saracens for a second time, receiving a mortal wound. He dies in the arms of his beloved Bianca, for whose sake he has twice played the traitor. Mr. Barrett and all his co. were thoroughly in touch with the grand opportunities of the play, and particularly was Minna K. Gale most admirable as Bianca.

The scenery was painted by Gotscher and Young and was in the best vein of these capital artists. Upwards of 200 auxiliaries were employed. Critics and public united in praise, and Gansel will stand as the greatest American achievement in high class and legitimate stage literature. The cast:

Gansel.....Lawrence Barrett
Ugo Colonna.....John A. Lane
Savelli.....J. J. Wallace
Pinacho.....Lawrence Hanley
Borgo.....A. Bruning
Lolo.....W. S. Hart
Eliani.....M. Scanlan
Giorgio.....W. S. Hart
Bianca.....Minna K. Gale
Valdrada.....Miss M. Monk
Malar.....Mark Lynh
Musetto.....Charles Collins
Hassan.....G. Sturgeon
Zerilda.....Joseph Murphy

Xat C. Goodwin made a hit in his new play, *A Gold Mine*, at Hooley's Theatre. The piece fairly bristled with Americanisms of a cheap order, occasionally with a good touch of wit to offset the comicisms. As Miss K. Woodcott, the American in England with a gold mine to sell, which he finally almost gives away to save a young friend from ruin. Goodwin dominated the scenes and really did some good work, but he has the old burlesque vein in him yet. This week *The Bookmaker*.

The *Burglar* proved a good attraction at McVick's. It is a little drawn-out edition of the little one-act play by the same name. The action revolves around being tedious. Both the little girls, Alice Stoddard and Vallie Egar, were clever as Editha. Mlle Eliza in her new drama *Josephine* 14.

At the Columbia the new spectacular piece, *Kanjaka*, was received with favor. It is put on in gorgeous style with clever people in the cast. The houses have been large. *Swan Lake* week of 14.

Emma Abbott and co. in *English Opera* has been drawing well at the Grand Opera House, in the usual repertoire. Roland Reed, in *A Woman Hater*, week of 14.

Hansons' *Pantasma* has had a prosperous week at the Haymarket. *The Two Macs'* Vaudeville co. week of 14.

The *White Slave* found favor in the eyes of the patrons of *Harley's*, and the pretty theatre was filled nightly during the week. *Chicks* week of 14.

A *Tin Soldier* was the attraction at The People's and seemed to have lost none of its popularity. Mason Mitchell in *The Fugitive* week of 14.

Mamma, a curious new comedy of light merit, was at the Windsor, but it served to please the many patrons of the house. *Old Jed Frosty* week of 14.

Passion's *Slave* did fine business at H. R. Jacobs' Academy. *The White Slave* week of 14.

SAN FRANCISCO.

The *Grimers* at the Bush brought out *The Tigris*, a play entirely new to San Francisco, and the house in consequence was taxed to its capacity. The play was well received and will be presented all the week. The *Burglar* will be revived 14 for seven nights, to be followed by *Frank Daniels* in *Little Puck* 21.

Little Lord Fauntleroy at the Baldwin is on for a fortnight with a new *Darwin* in Minnie Radcliffe and a new Minna in Dorothy Rosemore. *Rosina* Valen 21.

Theodora is now in its third week at the Tivoli, alternating with *La Fille de Madame Angot*. The new opera will continue another week, giving way to *Il Trovatore*, *Norma*, and other grand operas until the public desire something of the lighter nature, which will likely bring us into the holidays and *All Baba* upon a magnificent scale.

A *Bruce Monby* at the California has been much improved since the opening night. This is the third and last week of the *Alcazar*, commencing 14, then Mr. Barnes of New York.

This is McKee Rankin's third and last week at the Alcazar, where the engagement has been and continues profitable. Forty-nine opened last night with Mr. Rankin in the title role, *Robert* as *Carroll*, *Nellie* as *Belle* and *L. E. Stockwell*

as *Old Ned*. The *Nellie McHenry* co. opens 14 in *For Sweet Charity's Sake*.

CHAS.—W. W. Furst, the clever composer of the new grand opera *Theodora*, will have a benefit Saturday night. This being the night of all nights it illustrates Manager Kreling's generosity.—Mark Thall, business manager of the Alcazar, had a packed house at his benefit last night.—H. J. Stewart, the brilliant local impresario, is busily engaged drilling the chorus of one thousand voices for the forthcoming musical festival.—Edward Swift is the new treasurer of the Bush Street Theatre under the Gottlieb management.—The Baldwin closed Saturday night and refunded a good sale owing. It is said, to the indisposition, caused by nervous prostration, of Harry Davenport.—When *Theodora* returns from her present triumphal career at the Tivoli, her creator, W. W. Furst, with Henry Norman and Max Figma, will rough it in the genuine ranch style at Pasadena for a month.—Nick Roberts' *Humpy Dumpty* is crowding the Orpheum.—Herrmann made money at the Bush. Hoyt has added an undertaking to Act I. of the *Bruce Monby*.—Marcus M. Henry has returned after a Summer in the South.—Antony follows Mr. Barnes at the California.—Bijou, Grand and Standard are all closed.—Herrmann goes to Australia, Japan, China, India, the Malay and Dutch East Indian Islands, returning to America through the Suez Canal, playing at Gibraltar and London, arriving some about the middle of the month.—All under the management of J. Charles Davenport.—Ed. Whitfield, late of the Grand Opera House, Berlin, and Theodore Thomas' Concert Co., will become La Diva of the Tivoli Opera House, making her first appearance in *Trovatore* next week.—Bobby Gaylor gains his first fame in eccentric Irish characters with a variety co. in San Francisco.—Josie Bachelor (Mrs. Douglas White) is here.—Charles H. McCannell is now a Calif. citizen.—Frank Boston, of the California, has recovered from his recent illness. Katie Putnam will shortly return to America from Australia.

CINCINNATI.

Robert Downing and Eugenia Blair were accorded a very enthusiastic reception at Heuck's during their week's engagement which terminated 12. Count Claudio presented 9, 8 and secured the bit of the week.

Mr. Downing's portrayal of the title role won for the artist several nightly recalls while Miss Blair's representation of the husband's wife, a trying role, at the best, met with the warmest commendation. The *White Pilgrim*, Ingoner and Virginus made up the programme during the remainder of the week and it is safe to say that Downing's Virginus surprised even his most sanguine admirers. The pieces were excellently cast and satisfactorily mounted. *The Still Alarm* week of 14.

My Aunt Bridget presented at Havlin's during week ending 12 afforded those very capable comedians George W. Rice and John C. Rice ample opportunity in their respective specialties. The play has been largely revised and improved and the cast including Lena Merville, Bernard Dyllan, W. A. Mack and Catherine Lingard, proved an exceptionally strong one and materially enhanced the merit of the entertainment. The vocal selections of W. A. Mack and Miss Lingard were nightly encores. *Malton and Hart in Loner* on week of 14. Evans and Hoey's *Parlor Match* comm 21.

A *Legal Wrong* which constituted the week's attraction at Harris' proved a very strong melodrama and it is to be regretted that the cast was not in keeping with the excellence of the play. Outside of Sadie Farley and Harry Colton's work there was nothing in the company's performance worthy of favorable mention. *Wilbur Opera* co. two weeks, commencing 14.

Owing to the failure of Manager Fennessy to secure a suitable attraction, the People's Theatre remained closed last week. Gus Hill's *World of Novelties* week of 14. Hyde's *Specialty* co. 21.

ITEMS: The chorus rehearsals for the ninth Biennial May Festival began 7 at Pike's Opera House.—Private advice from New York are to the effect that *Will Fennessy* has been engaged to do the advertisement work for *First National Bank*, Adams, Vandeville co. The *Sunday "Pop"* as Manager Ballenberg's concerts are styled, will begin Nov. 14.—Will Clifford has been doing some advance work for the *Dave O'Brien Boy Hero* comb. in this vicinity.—The *Nellie Free* co., as reorganized here last week, includes the following artists: Robert G. Marsh, Frank Sampson, W. Glazier, Fred Manley, Frank Holden, Fred M. Ellis, George Putnam, Ruth Hawkins, Baby Fiederland and Nellie Free, Minnie Maley and Co. are the proprietors, Johnston McFadden the manager, and Conrad Fowler the advance agent. *Silver Spur* will be the only play presented by this co.—John W. Carroll, of the disbanded *Red Linden* comb., has returned to this city and reports the management several weeks in arrears at the time of the co's collapse.—Edward Harrigan's co. is booked at the Grand for week of Nov. 14.—Stuart Robson's co. is actively rehearsing *The Henrietta*, which play will be presented at Kansas City 21, replacing *An Arrant Knave*.—Count Claudio, Robert Downing's new play, is being made the feature of that tragedian's repertoire.

HARLEM.

Little Lord Fauntleroy played to an excellent week's business at the Harlem Opera House, the receipts for the week ending 14 being \$1,000. Ray Marshall divided the honors with the title role, the one receiving quite as much patronage and applause as the other. Frank Allen, M. B. Snyder and Miss Evenson were admirable. The piece was beautifully staged under Matt Snyder's direction. *Annie Poley* week of 14.

Spider and Fly drew good houses at the Theatre Cornet for the entire week. The co. was capable and the appointments good. A *Legal Wrong*, an engaged variety co. filled out last week to good business much to Manager Donnelly's delight. *Keller* week of 14. Irwin Brothers' comb. 21.

ITEMS: Manager Hammerstein's orchestra gives a musical concert at the Opera House every evening from 7:30 to the rise of the curtain; an innovation and the audience good. A *Legal Wrong*, an engaged variety co. filled out last week to good business much to Manager Donnelly's delight. *Keller* week of 14. Irwin Brothers' comb. 21.

At the Olympic Theatre Rice's burlesque, *The Cornet*, delighted its patrons. Stuart Robson in *An Arrant Knave* week of 14.

At the Grand Opera House Minnie Maddern presented *Featherbrain* for the first time in St. Louis. It was a bright and interesting comedy and delighted the audience. Minnie Maddern had a part that was well suited to her and her co. was one that brought out all the requisites in the play. *The Old Homestead* week of 14.

At Pope's Theatre Evans and Hoey in *A Parlor Match* tested the capacity of the house rightly, week ending 14. *Lights and Shadows* week of 14.

The *Two Macs* co. at the People's Theatre was as good a specialty co. as has ever been here. The co., of course, did a big business. This week, *Gilmore's Twelve Temptations*.

ITEMS: The theatres did not commence their performances Thursday night until after the Veiled Prophet's parade was finished—about nine o'clock.—Owing to a delay of the train on which the Featherbrain cast came from Philadelphia the performance at the Grand Opera House did not begin until nearly nine o'clock 7. The audience was good natured though, and waited.—The subject of the Veiled Prophet's parade this year was *Comic Opera*. Twenty-one comic operas and burlesques were given, and a brass band before each that played selections from that opera.—Amelia Glover of the Cornet co. made a hit with her dancing last week. She can ride as well as dance, and several mornings during her engagement she went out horseback riding to the Park with one of our well-known managers.—Edna Ruth of Pope's Theatre has returned from his trip to Memphis. He is negotiating

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for one of the leading Memphis theatres to add to their already extensive circuit.—The *Pair* did not interfere with the patronage at the matinees, for they were crowded.—The Exposition continues to draw big audiences to listen to *Cliffmore's* Band.

BALTIMORE.

The Cleveland-Haverly Minstrels had big, good-humored audiences at the Academy of Music during the week ending 12, and presented an attractive programme. The fun of Willis Sweetnam and Billy Rice was very contagious, the dancing neat and in no guise and the acrobatic performance of the Japs marvellous. The weak points with the co. is its vocal corps, which is below the average considerably. Joseph Haworth in *Paul Kanwar* began a week's engagement 14.

A charming, sprightly little comedy given by a well-rounded co. was *Sweet Lavender* at Ford's Opera House last week. *Primrose* and West's *Minstrels* week of 14.

At Holliday Street Theatre *Manhand* closed a week of fair business 12. It is not an attractive melodrama except where the painter and stage carpenter are concerned, the plot is based on models that are as old as the hills, and the improbable is continually happening. Forrest Robinson, Marjorie Kerner, A. Thompson and the rest of the co. worked hard and made the most of what they had to do. Sol Smith Russell in *A Poor Relation*, opens for week of 14.

Burr Oaks was well received and given with fine scenery and mechanical effects at *Forepaugh's* Theatre week ending 12. The audiences during the engagement were large and demonstrative. Gray and Stephens with their acting dog-week of 14. Charles Bowser in *Chick* next.

Crowded houses greeted Hyde's *Specialty* co. at every performance at the Monumental Theatre last week and a first-class variety programme was given. Helene Mora's singing and McIntyre and Heath's sketch were the conspicuous features. *Tony Pastor's* co. opens a week's engagement 14. *Ida Siddons' Burlesque* co. next.

The St. Felix Sisters enjoyed a successful week at Front Street Theatre and appeared in their new musical comedy, *A Royal Hand*, which was written to display their specialties and serves the purpose admirably. Kennedy, Williams and Magee in *Time Will Tell* week of Oct. 14.

ITEMS: The Oratorio Society has commenced its rehearsal and has in preparation Schubert's *Pilgrimage of the Rose*. The prospect for this season is bright.—Harriet Weems, of this city, is with Creston Clarke as leading support. She is quite clever.—Manager Harris, of the Academy, is about to fit up the North Café, formerly used as a drug store, as an office, and when finished will be an attractive addition to his already handsome theatre.

LOUISVILLE.

E. H. Vanderfel and a strong co. appeared at Macaulay's first half of week ending 12 in *Ferncliff*, making a favorable impression. Walter S. Mathews, Louisville's promising young tragic actor, finished the week in his new play *Aramis*; or, *The Master Mind*, which, as its name indicates, a dramatization of one of the many incidents in Dumas' *Three Musketeers* offering dramatic opportunities. Mr. Mathews also appeared as Hamlet and Richard III. during the engagement. Evans and Hoey's *Parlor Match* next.

Masonic dark. Next attraction *Estelle Clayton* 14.

At Harris', *Zozo* with new people, scenery and costumes proved a very strong card. *Tin Soldier* next. Douglas' *Specialty* co. drew large business at the Buckingham. T. J. Farron, of Chris and Lena fame has returned to the variety stage and is the principal feature of the co.

ITEMS: Steele MacKaye was the guest of the Hon. Henry Watterson during a short stay early in the week. He is more than pleased with the reception of his new play *An Arrant Knave*. Will S. Hall's latest song, just out is called "The Last Trip." Your correspondent, while on a business visit to Atlanta had the pleasure of seeing Effie Ellier and her excellent co. in *The Governor at De Give's* and was proud of Orrin Johnson, a Louisville boy, for his excellent work in that co.

BROOKLYN.

The Carleton Opera co. had a very successful week at the Grand Opera House, appearing in *The Brigands*. The *Exiles* was presented 14 before a large audience. The production is one which requires an immense stage, like that at the Grand, and it is needless to say that full justice was done to its spectacular features. The co. is an unusually strong one, including as it does L. R. Shewell, Mr. and Mrs. Charles Walcott, and Lizzie Creese. Next week, *A Hole in the Ground*.

Zip Zag did well at the Park last week. Francis Wilson in *The Colah* opened to large business 14. Next week *Primrose* and West's *Minstrels*.

Business at the Brooklyn Theatre during Corinne's second week was very large; there was scarcely any falling off from the previous week. *Monte Cristo Jr.* was played. Edwin Arden in *Barred Out* drew well 14. Next week in the Ranks.

At the Academy of Music the Thomas concert was a complete artistic and financial success; the Actors' Fund benefit was largely attended, and at the three Stoddard lectures given 7, 11 and 14 the house was packed to the doors.

Evangeline did fairly well at the Criterion last week. Charles Bowser in *Chick* opened 14 to good business. Next week *Kate Claxton*.

The Howard Burlesque co. filled Hyde and Behman's Theatre all the week. Reilly and Wood's comb. bids fair to do equally well, for business was large 14.

Lester and Williams' co. drew well at the Gaiety. Ella Wesner's co. opened to good business 14.

BROOKLYN, E. D.

A. M. Palmer's co. in *Captain Swift* drew packed houses at the Amphion Academy week ending 14. Henry Pettit's *Hand Across the Sea* opened 14. *Monte Cristo* and *Vaughn's Tourists* in a Pullman Car. *Manhand* in the Avenue last week. Theresa Vaughn was in excellent voice and *Cona* made a great hit. Lyceum co. in *The Wife* 14. *His Nature* Life did good business at Proctor's *Society* week ending 12. One of the *Bravest* 14.

JERSEY CITY.

Large and appreciative audiences greeted every performance of Frederick Ward at the Academy of Music week ending 12. During the engagement he appeared in *The Mountebank*, *Virginius* and *Richard III*. The *Mountebank*, a well-known play a quarter of a century ago, has been revised under the direction of Mr. Ward, its three acts lengthened to five and the action materially strengthened. Mr. Ward's impersonation of Belphegor is manly, earnest and intelligent. The part requires versatility and force, and the star's interpretation of the passions of love, hate, grief and despair which sway the *Mountebank*

William A. Brady opened in After Dark at the Grand Opera House to a packed house. The play, which is magnificently mounted, made a hit, chiefly on its sensationalism, and large houses have been the rule all through the week. Mr. Brady's Old Tom is a fair piece of acting. The co. is fairly good. Laura Higger is meeting with success as Eliza. Lillian Lewis week of 13 in repertoire, followed by Haverly-Cleveland Minstrels 10.

The St. Charles Theatre was jammed to the doors 6, with hundreds of people on the sidewalks unable to gain admittance. Lily Clay's Gaiety co. was the attraction. The co. gives a good variety performance and pleased large houses nightly. Bristol's Horses 13. Agnes Herndon 20.

At the Avenue Theatre Richard and Pringle's Minstrels did a paying week's business that was deserved. The co. gives a better performance than others more pretentious in Rambert's hands. Billy Kerns is at the head of this organization. W. C. Donaldson in the Streets of New York opens 13.

ALABAMA.

MONTGOMERY.—MCDONALD'S OPERA HOUSE (G. F. McDonald, manager): Agnes Herndon in La Belle Marie made a splendid success. The play, which is magnificently mounted, made a hit, chiefly on its sensationalism, and large houses have been the rule all through the week. Mr. Brady's Old Tom is a fair piece of acting. The co. is fairly good. Laura Higger is meeting with success as Eliza. Lillian Lewis week of 13 in repertoire, followed by Haverly-Cleveland Minstrels 10.

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TUSCALOOSA.—BRADY'S OPERA HOUSE (J. G. Brady, manager): The season at this house will open 9 with Streets of New York.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Webster and Brady's After Dark to good business 1, 2. CASINO THEATRE (William Ryder, manager): A good vanderbilt played large houses last week. ITEMS: Prof. Fred Grubbs, the leader at O'Brien's, is giving the patrons of that house good music. The orchestra numbers ten men, and the selections are popular and well played. The State Fair and Exposition will open here 21 and continue two weeks. Frank W. Rama, the minstrel, was buried in Elks' Rest at the Oak Hill Cemetery 5. Mr. Rama made his last appearance on the stage here Sept. 13, at which time he joined Birmingham Lodge of Elks. He was taken ill immediately after at Alexander, and after lingering about fifteen days, died. His remains were brought to this city 4 and taken charge of by the local body. Mr. Rama was twenty-nine years old and was born in Birmingham, England.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): A large and select audience greeted Rosina Volante 10. The co. presented Crocodile Tears. My Milliner's Bill, and Rough Diamond: the performance was very enjoyable.

PINE BLUFF.—OPERA HOUSE (S. F. Hiltzheim, lessee and manager): Newton Beers' Lost in London co. to poor business 9.

HELENA.—GRAND OPERA HOUSE (F. B. Sliger, manager): Lost in London to a large and appreciative audience 8.

CALIFORNIA.

OAKLAND.—OAKLAND THEATRE (A. W. Scilwell, manager): Margaret Mather attracted large and fashionable audiences the first two nights of week ending 4. She appeared in Romeo and Juliet, and The Honeymoon. Large advance sale for Herrmann.

SACRAMENTO.—NEW METROPOLITAN THEATRE (C. P. Hall, lessee): The Stowaway was presented to crowded houses Sept. 10 by an excellent company.

STOCKTON.—AVON THEATRE (Humphrey and Southworth proprietors): Joseph Griswold co. to large business. Fair week, Sept. 21-23.

LOS ANGELES.—GRAND OPERA HOUSE (Harry C. Wyatt, manager): Murray and Murphy did fairly well Sept. 20. This was their first appearance here. ITEMS: The Los Angeles Theatre will be reopened 9 under the management of McLain and Lehman, with Herrmann as the attraction.

FRESNO.—RIGGS' THEATRE (Charles Riggs, manager): Henry Chanfrau in Kit the Arkansas Traveler 3-4. Fair week and crowded houses. Herrmann 14.

COLORADO.

DENVER.—TAMOR GRAND (Peter McCourt, manager): Nellie McHenry in Greenroom Fun all of week of Sept. 30. Houses were fairly good. METROPOLITAN OPERA HOUSE (C. F. M. Bush, manager): Milton and Dollie Nobles week of Sept. 30. Their support was exceptional. The Denver Theatre in Little Pick, which made a hit at the Tabor last year, week ending 5. ITEMS: It is announced by the management of the new Metropolitan that everything will be in shape in a few weeks. A commendable feature of the house is the gallery entrance on Fifteenth Street, which doesn't in any way connect with the auditorium entrance on Court Place. This entrance is directly on the street, and is reached by two archways. It is not extraordinarily large, but with its tiled floor and heavy doors dividing it from the auditorium it will be attractive. The box office is on the left. One isn't obliged to ascend a step to enter the auditorium. The carpets are rich in texture, and dark blue in color, as is also the upholstery, excepting the chairs in the boxes, which are well arranged, but have a rather plain exterior appearance, due from a lack of decorative above and around them. The mezzanine boxes will doubtless prove very popular. They command a fine view of the stage, the largest lever saw, and capable of properly showing the most colossal of spectacles. The curtain is being painted by Berkey of this city, and will be ready this week. I'm informed. An unadorned piece of canvas has done service since the opening. The chairs are models of ease and comfort of the latest design, but and ornate braid racks, nickel-in-the-slot opera glass attachments, etc. The chandelier is an expensive crystal affair, hung from a beautifully tinted dome representing, I believe, an imaginary picture of the Tempest. Barring the gross oversight of the architect in the construction of the balcony the new house will compare favorably with any first-class house I saw in the East, lately. Of course, it isn't the magnificent temple that is. It's conceded that there is no other like that in the country. The Denver theatre is now called the Tivoli Concert Hall, and as an inducement to get people inside, an orchestra led by Madam Perliner is there.

CONNECTICUT.

NEW HAVEN.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): J. Z. Little's World 7; business light. Jim the Penman by A. M. Palmer's co. proved a drawing card 10-12; the co. is a most excellent one. HYPERION THEATRE (G. B. Bunnell, manager): Duff's Opera co. presented Paola in a most acceptable manner to very large audiences 7, 8; Harry Paulson was "too funny for anything," and the co. as a whole were first-class. Thursday evening the Hyperion was utilized to banquet the delegates to the Pan American Congress. GRAND OPERA HOUSE (G. B. Bunnell, manager): The Vaidis Sisters, with a strong novelty co., to back them, played three nights 7-9 to big business. Monday night the S. R. O. was displayed at eight o'clock, and large numbers of people were turned away for lack of standing room. The trapeze exhibitions of the Vaidis Sisters are phenomenal; the balance of the programme was interesting. ITEMS: G. W. Floyd, manager of Rudolph Aronson's Casino co., was in town this week. Manager G. B. Bunnell has been enjoying himself at the Danbury Fair during the past week, but combining business with pleasure, he has had a superintending eye on his monster show, with which he has been astonishing the Connecticut rustics. George C. Peterson, whose handsome face and genial smile lighted up the box-office of the Hyperion last year, has been made treasurer of the house, a position he is well fitted to fill.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager): Kralffy's Lagardere drew top-heavy houses 7, 8. The piece was a disappointment, the ballet was very small, and the spectacular scenery consisted of dimmy wavy drops. Good-sized audiences greeted Duff's co. in Paola. The co. is a magnificent one and with a very large chorus well trained. Siberia closed the week to very good business.

ITEMS: The many friends of Treasurer Robinson of Proctor's are pleased to see him again at his post after a long and stubborn illness. Allyn Hall, which has remained dormant for some time on account of an order of the Fire Marshall, is announced as once more "in the swim" with all the necessary fire escapes, etc.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Belknap, managers): Julia Marlowe 9 in As You Like It. HAWK'S OPERA HOUSE (R. Tomlinson, manager): Barry Johnson in Eagle's Nest 7, 8 to fair business. Jim the Penman 9 to a large and delighted audience. ITEMS: P. T. Barnum was tendered a farewell reception by the Sea Side Club, 10, previous to his departure for Europe 12.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Dan Mason in A Clean Sweep to good business 10.

WATERBURY.—JACQUES' OPERA HOUSE: Hoyt's Rag Baby attracted quite a large audience 7. With the exception of Edward Chapman as Old Sport the co. was not entirely satisfactory. Little's co. in The World to good business 11.

BIRMINGHAM.—STERLING OPERA HOUSE (Jean Jacques, manager): A Postage Stamp co. in A Social Session to a large house 1. Across the Continent comb. to a fair house 4. A Rag Baby drew a large house 5.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. Colgrove, proprietor): Hamburg with Charles E. Eldridge as Jack Luster to a small but well pleased audience 7. Rufus Scott's co. in Thrown on the World to fair business 10.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Our Sunny Southern Home co. gave a miserable entertainment to a slim house 9.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Our season was opened by the Haverly-Cleveland Minstrels 4, 5, to standing-room only. The stage was made very attractive, being hung with rich plush curtains which harmonized well with the elegant costumes. Hugby Durner and Billy Emerson became general favorites and their various efforts were warmly applauded. Co. first-class. Held by The Enemy 14. A Cold Day co. 15, 17.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE (W. H. Glover, proprietor): Capitol Comedy co. played a three nights engagement to poor business 1-3. Ealy and Bricks Operatic Novelty co. to only moderate business 4. Haverly-Cleveland Minstrels, packed the house 8. CROPS: The present indications are that there will be a rich harvest in this section and that theatrical business will be considerably above the average.

ATHENS.—NEW OPERA HOUSE (D. P. Haselton, manager): Streets of New York 3, audience fair and satisfied.

COLUMBUS.—SPRINGER OPERA HOUSE (Charles Springer, manager): Haverly-Cleveland Minstrels played to a crowded house 10.

ILLINOIS.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Old Homespun, with George Ober in the leading role 4; good business to an exceedingly well-pleased audience.

CAIRO.—NEW OPERA HOUSE (Sol A. Silver, business agent): Elliott's Jolly Voyagers drew an exceedingly small house; the performance given was very mediocre and a little out of place in an Opera House. Robert Downing 10.

LINCOLN.—GILLET'S OPERA HOUSE (R. C. Maxwell, manager): Milt G. Barlow's Three Wives to One Husband played to S. R. O. 1. ITEM: An amateur dramatic club was organized here last week and rehearsals of Under the Laurel will begin as soon as the cast is selected.

SYCAMORE.—OPERA HOUSE (S. E. Ward, manager): Oct. 3. Master Frankie Jones three nights to good business; Frankie Jones has a good stage presence and promises to become a fine actor.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencks, managers): Miltonian Tableau 3, 4, with matinee; light receipts. Agnes Villa in The World Against Her gave good satisfaction both matinee and evening 5. George Ober in Old Homespun drew a good-sized house, giving excellent satisfaction. Lettie Allen is quite a favorite here, her home being but a few miles from this city. ACADEMY OF MUSIC (Mr. Stewart, manager): Blind Tom drew a crowded house and gave an excellent entertainment 7.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The Burleigh co. (A. J. Gifford's co.) presented Escaped from the Law, Falsely Accused, and Black Spider to poor business 10. Thomas G. Seabrooke as Seth Boker, and a very clever co. presented The Fakir to a fair house 8; the performance was highly enjoyed. Mr. Boker's game of poker captured the house.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Agnes Villa, supported by a first-class co., presented The World Against Her 4; Robert Neil as James Carlton, Harry Traver as Gilbert Blair, and W. W. Taylor as Simon Clegg deserve special mention. Business good.

OTTAWA.—SHERRWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): George Ober in Old Homespun 3, fair business. Child's Family 4, medium business.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Mamma was presented to a very small audience 1. W. J. Scanlan in Myles Aronson 4; large audience. This is the best play Mr. Scanlan has ever had; everyone was well satisfied with the entertainment. Mattie Vickers in Jacqueline gave a very pleasing performance; a light house 7. ITEMS: Gustav Brosche joined the Mamma co. here.

ENGLEWOOD.—ENGLEWOOD OPERA HOUSE (D. H. Lanyon, manager): House dark week ending 12. ITEM: Through the courtesy of Manager Northam, of the Coulter Opera House, Aurora, your correspondent had the pleasure of witnessing a performance of George Ober and co. in Old Homespun on Saturday last; it is a very attractive piece and was well staged; the support of Lettie Allen as the coquette was particularly noticeable.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE (J. H. Freeman, manager): The Bennett and Moulton co. closed a very successful week's engagement 4; good business. The co. presented 3 for the first time The Newport, a three-act opera, written by Miss Maud Cole and Miss Annie Hickox, two young society ladies of Springfield. W. J. Scanlan, with an exceptionally strong co., presented Myles Aronson to a crowded house 7; the stage settings and costumes were appropriate and handsome. Harlons' Fantasma drew large, fashionable and well-pleased audiences 8.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): She was presented to a large audience 4.

MOLINE.—WAGNER'S OPERA HOUSE (R. G. Clendenin, manager): Fitzgerald and Lewis co. in Charles 1-3; light business; deserved better patronage. Charles A. Gardner in Fatherland 4; good business.

QUINCY.—OPERA HOUSE (John Schoeneman, manager): Frank Mayo in Day Crockett 4. A very enthusiastic audience attended the performance. W. J. Scanlan and an excellent co. in Myles Aronson 5. Mr. Scanlan is a great favorite here.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): A. R. Wilber's co. in Three Wives to One Husband 7; good house.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): Turner's Colored Dramatic co. to poor business 4. An unknown co. gave a poor production of She to very light house 5. Harlons' Fantasma co. to big business 10.

INDIANA.

INDIANAPOLIS.—ENGLE'S OPERA HOUSE (Dickson and Talbot, managers): Hans the Boatman did only fairly well 1. Charles Arnold assumed the title role in a meritorious manner. The co. was adequate and the attraction deserved a much better patronage. John F. Palmer appeared in his own dramatization of The Last Days of Pompeii. His acting as Ariannes and the scenic effects were the features of the performance. PARK THEATRE (Dickson and Talbot, managers): Crowded houses greeted Downing and Haverly all week in their two plays Nobody's Claim and The Red Spider.

ITEMS: C. W. Roberts, of the Lights and Shadows was in the city 5. George A. Loomis, the press agent for the Abbott Opera co. was here 6. Harry Voght, a member of the Park Theatre orchestra was attacked by footpads while returning home from the performance on the other night and is in a very serious condition. Charles Holman-Black, the tenor, has arrived home from Paris where he has been singing in grand opera.

PORT WAYNE.—MASSONIC TEMPLE (J. H. Simonson, manager): Gilmore's Twelve Temptations played to a large house 5. The spectacle was well received. This is the sixtieth week the co. has been on the road without missing a night. Lights and Shadows drew poorly 7. Their scenery is good. Estelle Clayton in On the Hudson 9 did not give as good an entertainment as was expected and her visit was one of disappointment. PEOPLE'S THEATRE (George Tucke, manager): This week Queen's Tourists in a number of light melodramas, drew fairly well. ITEM: Charles Yale, manager of The Twelve Temptations co., was formerly proprietor of the Big Theatre in this city.

ELKHART.—BUCKLEY OPERA HOUSE (J. L. Brodrick, manager): Harlons' Fantasma to large and delighted houses 2, 3.

LEBANON.—GRAND OPERA HOUSE (J. C. Brown, manager): Andrews Opera co. 10 drew the largest house of the season.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): Gilbert Opera co. opened 8 in La Mascotte. They did a fair business all week.

SOUTH BEND.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Donnelly and Girard in Natural Gas drew a full house 11.

LOGANSPORT.—OPERA HOUSE (William Dolan, manager): The Lights and Shadows co. gave a meritorious performance to fair business 8.

MICHIGAN CITY.—OPERA HOUSE (George C. Marsh, manager): D. J. Ramage Standard Theatre co. opened week of 7.

LA PORTE.—HALL'S OPERA HOUSE (W. C. Miller, manager): Passion's Slave 5. Satisfactory performance to a large house. Helen Mythe co. in Mother's Love 9.

VINCENNES.—OPERA HOUSE (Frank Green, manager): Gibney, Gordon and Gibber's Dramatic co. closed a successful week 5. Prescott and McLean presented Virginia to a crowded house 7. Both are favorites here and were called before the curtain after each act. ITEM: Miss Prescott, who formerly resided here and was tendered a reception on the afternoon of 7 at the residence of her brother-in-law Joseph Bayard, a banker of this city.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): John Fay Palmer's Last Days of Pompeii had a good house. Estelle Clayton in On the Hudson drew a large and fashionable house 12.

EVANSVILLE.—OPERA HOUSE (T. J. Groves, manager): Charles Arnold in Hans the Boatman to a good house 1. R. D. McLean and Marie Prescott in Othello and Winter's Tale 4, 5. Miss Prescott gave an excellent impersonation of Iago. A Royal Pass to fair business 8. GRAND OPERA HOUSE (M. J. Bray, jr., manager): Seats for Emma Abbott co., which opens this week 17, will be sold at auction 10.

RICHMOND.—PHILLIPS' OPERA HOUSE (G. W. P. Jackson, manager): The Waifs of New York to a large and well-pleased audience 7. GRAND OPERA HOUSE (W. K. Bradbury, manager): Walter Mathews as Aramis, to a light house 7. Satisfactory performance.

NEW ALBANY.—NEW ALBANY OPERA HOUSE (John Harbeson, manager): Walter Mathews 14; Stetson's U. T. C. co. 10. ITEMS: Manager Harbeson has received a number of letters from managers of pirate co., but he has refused to give any of them dates as he plays only first-class co.—Prof. John I. Day reorganized his superb Opera House orchestra much to the delight of theatregoers.

IOWA.

CLINTON.—BIJOU OPERA HOUSE (R. R. Baldwin, manager): Jane Combs in Blank House. Business was light. Miss Combs expressed her satisfaction with the stage and dressing-room of the Bijou. DAVIS' OPERA HOUSE (Harry Tate, manager): A. R. Wilber's co. met here for rehearsals and opened their season in The Black Spider, Escaped from the Law, Crystal Slipper, etc., to good houses. The Fakir co. 4 to light business and a well-pleased audience.

MASON CITY.—PARKER'S OPERA HOUSE (H. G. and A. T. Parker, managers): Jane Combs co. advertised for 7, canceled.

DES MOINES.—POSTER'S OPERA HOUSE (William Foster, manager): Kate's Corsair drew packed houses 1-4. Mr. Barnes of New York filled every seat in the house; audience well pleased. Emily Rigi, Annie H. Blanche and Robert Hilliard shared the honors of the evening. GRAND OPERA HOUSE (W. W. Moore, manager): Emma Frank's Dot co. came to fair business in Dot and Three Hard Knots 4. Co. good. CAPITAL CITY OPERA HOUSE (J. S. G. Gifford, manager): Carrie Anderson's co. Sept. 20 week. ITEM: Manager Thomas Baker of Mr. Barnes' co. reports good business.

DAVENPORT.—BUTTS' OPERA HOUSE (A. C. Mann, manager): Frank Deshon and Amy Ames in Mamma to fair business 3. The Fakir pleased a good house 7. TURNER GRAND CHARLES KINDT, managers: Charles Gardner in Fatherland to S. R. O. 6.

OSKAHOUSA.—MASSON'S OPERA HOUSE (G. N. Beecher, manager): Dot co. 4 to light business.

PORT DODGE.—FESSLER OPERA HOUSE (Guy Rankin, manager): The Ransom Dramatic co. opened to fair business.

COUNCIL BLUFFS.—DOHANY OPERA HOUSE (John Dohany, proprietor): Thomas E. Keene in Romeo and Juliet and retired audience 4. A Midnight Bell to a large and appreciative audience 10.

DUBUQUE.—OPERA HOUSE (Duncan and Walter, managers): Mattie Vickers to a fair house 5. A. R. Wilbur co. 7, to poor houses.

SIoux CITY.—PEAVEY GRAND (W. I. Buchanan, manager): Mattie Vickers 2, good matinee to S. R. O. A Midnight Bell tested the capacity of the house 4, and made a great hit. ACADEMY OF MUSIC (W. S. Collier, manager): A Night in Jersey, a rather laughable but poorly constructed comedy, to fair business 8. Co. good.

BOONE.—PHIPS' THEATRE (Charles E. Phipps, manager): Cady and Malby's Monte Cristo co. 1. George Ober in Old Homespun 16. Macey and Mahara's Silver King 20-22. FLASHES: The theatre is fresh from the hands of the decorators, and presents a pleasing appearance. Boone is one of the best theatre towns on the Northwestern Iowa circuit, and first-class co.'s. would do well to route via Boone. Harry C. Malaban, the hosting business manager of Cady and Malby's Monte Cristo co., was recently in town. He reports business good. Arthur Finnegan has resigned as head usher and Will West has again assumed that position.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, owner and manager): The Fakir, with Thomas Seabrooke in the title role, pleased a small house 5. The play is the funniest seen here this season, and as presented by Mr. Seabrooke and his company is highly enjoyable. George Ober in Old Homespun 12.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schmidt, T. Baker, managers): Thomas Seabrooke as Seth Baker in The Fakir had a good house 7. Beach and Bowers' Minstrels to a fair house 8.

LE MARS.—LE MARS OPERA HOUSE (T. H. Andrews, manager): Jane Combs in Blank House 15.

BURLINGTON.—GRAND OPERA HOUSE (R. M. Washburn, manager): Three Wives to One Husband was presented to a slim audience 9.

KANSAS.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): Charlotte Thompson did fairly well 8, presenting Jane Eyre, East Lyna and Hearts Astray.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Rose Coghlan, in Jocelyn and Forget-Me-Not 2, 3. As the audiences and critics of the East have long since exhausted the entire range of approbative criticism, we of the West, can only heartily re-echo acquiescence in the verdict. Both of her plays demand from star and support talents and versatility of the most unusual type. Our audience, with expecting much, and were rather over-critical until satisfied that they were seeing far more even than they had anticipated, to which they testified by curtain calls of the most enthusiastic description, and which must have been very gratifying to all concerned. John T. Sullivan, G. H. Leonard, Frank Lander, E. T. Webster, R. H. Hall, Miss Agnes Thomas and Alice Fairbrother were specially deserving of mention after the star herself. The duel scene was very realistic in Jocelyn, and the special scenery handsome and appropriate. Criterion Dramatic co., starring Carrie Radcliffe, open for a week, 3, in Chick, Two Orphans, Our Boys, etc.—GRAND OPERA HOUSE, Melville B. Raymond, manager: Martin Hayden, a handsome and manly looking young character actor, with an acceptable co., presented Held in Slavery, 2-5, with the success and elat that might be expected for a play new to us, and offering a storm scene in the Gulf, and a fire scene. The special scenery was well staged and effective, the cast rendered good support, and the play itself was one of interest throughout. Some specialty business was introduced of an acceptable nature and the receipts were as remunerative to the management as the play was attractive to the public. ITEM: Mr. Crawford is making some valuable improvements to the house both before and behind the curtain.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (J. W. Crawford, manager): The Criterion Dramatic co., 3-5, Charlotte Thompson co. in Jane Eyre to big business 8.

PARSONS.—EDWARDS' OPERA HOUSE: The Isaac Payton Comedy co. opened Sept. 30. Charlotte Thompson 17.

PORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Newton Beers drew a fair-sized audience in Enoch Arden 7.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (Potter Brothers, managers): McCollin Opera co., fair business 7-9. The co. is a strong one, and merited better patronage than it received.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Harry Taylor, manager): Mortimer Comedy Co. presented Larking to a fair house 5.

FRANKFORT.—NEW OPERA HOUSE (Joseph L. Weitzel, manager): McCollin Opera co. 21. Dewitt C. Waugh of Cincinnati has just completed a handsome, new, straight-lift drop-curtain and entire new scenery. The house is now in first-class order for good attractions.

HENDERSON.—OPERA HOUSE (R. E. Cook, manager): George C. Staley, in A Royal Pass, to a poor house 7; performance good.

MAINE.

PORTLAND.—THEATRE (C. H. Newell, manager): Shadows of a Great City with almost the same cast that has been identified with the success of this popular melodrama for the past three seasons, played to a packed house 9, and Annie Ward Tiffany, George Edison and W. H. Burton were enthusiastically received. The Daisies, in Irish Heads and German Hearts, delighted two good sized audiences 10, 11, and gave a good performance, despite the fact that the co. is hardly in keeping with the requirements of the piece. ITEMS: The Bostonians open the Stockbridge course stand give three operas during their engagement—Poachers, Suette and Faust. Emma Abbott's co. will appear in Giovanni in this course. Kralffy's Lagardere is booked 15, 16.

WATERVILLE.—CITY HALL (J. M. Wall, manager): Mr. and Mrs. Tom Daly in Irish Heads and German Hearts to a small house 5.

FAIRFIELD.—FAIRFIELD OPERA HOUSE (Heald and Tolman, managers): Mags' Landing to a small house 11.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (H. W. Williamson, manager): Minnie Milne and George Edgar produced Prudence Rudd and Old Tom's Ward for the first time on any stage to poor business 7. Prudence Rudd possesses some attractive qualities.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): The Dark Secret co. closed a three nights' engagement to a series of packed houses. Clara Morris in Rénie de Moray 7 to poor business. Our theatregoers appreciate (1) Manager Wiley's effort to get the best talent by staying away, even when he gets them a star like Clara Morris, with the best seats at a dollar. On the Frontier 8, Hardie-Von Leer co. to a small house. James O'Neill in Monte Cristo to fair business 9. ITEMS: Mrs. Charles L. Andrews (Florence Arnold) is visiting relatives here. The Herbert Brothers left the Dark Secret co. at Brockton 12 and sail with the Herman Bailey circus for London 13. Nellie Billings will plunge in the tank in A Dark Secret after its first night here as Miss Wardell will sail with a cold.

LOWELL.—OPERA HOUSE (John F. Cogrove, manager): The most enjoyable event of the season was the opening of this beautiful house 4. It is said to be the best equipped theatre in New England. J. R. McElfrick and Sons, of New York, were the architects and the cost was \$100,000. The seating capacity is 1,500. The stage possesses all the modern improvements, is 60 feet, and 6 feet in height to the rigging loft. There are thirteen dressing rooms and a large green room. Henry Tryon and Howard Tuttle painted the scenery. The building is absolutely fire proof. There are eleven exits. The exercises of dedication were brief; Mayor Palmer and the Hon. Fredk. Greenhalge made short addresses and John S. Colby read an original poem. Then followed The Martyr with Clara Morris in the leading role. The audience, comprising the elite of the city, filled the house to its utmost. Miss Morris appeared in Alice 14, Lagardere 15; Julia Marlowe 11, 12; The Bostonians in Mignon 14. MUSIC HALL (A. V. Partridge, proprietor): Kate Stanley's Burlesque co. to a miserable house 5. Captain Swift 10.

HUNTINGTON HALL (John F. Cogrove, manager): Howard Athens co. 4, and James O'Neill 10 to big receipts. ITEM: Messrs. Pay Brothers and Hosford, the proprietors of the Opera House, together with Manager Cogrove received an enthusiastic call at the close of the performance on the opening night. Manager Cogrove received a large horseshoe of rare flowers with the inscription "Good Luck" from Messrs. Grant and Fynn of the Opera House in Lawrence.

PLYMOUTH.—DAVIS' OPERA HOUSE (Grant and Robins, managers): Dan Daly 1. Upton Brown, played to poor business 7. Capable co. and deserved good patronage.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. R. Dunn, manager): Dan Mason in A Clean Sweep to fair business 4. The Two Johns also did fairly well 6. Captain Swift, with Arthur H. Forrest in the title role, was presented to a good house 9. Excellent co.

SOUTH FRAMINGHAM.—ELWOOD OPERA HOUSE (Ed. E. Hadden, manager): Two Johns Comedy co. laughed their way into the favor of a good-sized house 7.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Ludwig Concert co. to a fair-sized audience 8. Co. excellent. Clara Morris 11 in The Martyr to a small but very select audience at advanced prices. The co., including Fred De Bellaville and Mittens Willett, is very strong. ITEM: John F. Cogrove, formerly interested with Manager Grant in the Haverly U. T. C. co. is the lessee of the new theatre in Lowell, which is without doubt one of the finest, if not the finest in New England.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): The Cattle King co. played to good business 8. ITEM: The testimonial benefit given to Ed. Morris at the Academy was a great success. He was formerly the comedian of Rice and Disney's Corsair and Evangeline co's.

ANDOVER.—ANDOVER OPERA HOUSE (Fred Hooker, resident manager): The Cattle King co. to a good house. Play and co. gave entire satisfaction.

LYNN.—PROCTOR'S THEATRE (A. H. Dunster, manager): Two Johns to good business 13. Sibylla to fair sized and highly appreciative audience 10. Two Sisters opened to good business 12 and will finish out the week. MUSIC HALL (J. W. Caverly, manager): Kralffy's co. gave a fine performance of Lagardere to a good house 4. The much advertised ballets and elegant scenery however were missing. Floy Crowell opened to a large audience of popular houses 7, 8. Sibylla is the strongest play that has been seen here this season. Visiting Knights of Pythias attended the performance of Issa by the Floy Crowell co.

HOLYOKE.—HOLYOKE OPERA HOUSE (Chas. Brothers, managers): Charles F. Aldridge to light business 3. Mr. Aldridge played the part of Jack

Luster in Hamburg, with dash and spirit and he deserved good patronage. Charles E. Verrier presented Shamus O'Brien to a good house 5. Thomas E. Shea played to packed houses all of week ending 12. Mr. Shea is an excellent actor and is well supported. —ITEMS: Charles E. Verrier, will shelve Shamus O'Brien in about two weeks and will star in his new play entitled Rory-a-Vick. The advance agent of Charles T. Eldridge was taken ill with a fever, and the printing has been sadly neglected. Mr. Eldridge was compelled to engage a new man and he now hopes that business will pick up.

WESTFIELD.—The Opera House (P. W. Howe, manager): Charles T. Eldridge presented Hamburg to a small but well pleased audience 5. The Devil's Mine, with William Stafford in the leading role, to a limited house 7. The mechanical and scenic effects were good, especially the cataract of real water. Mabel Florence as Jennie Williams elicited much applause. Rag Baby 10; fair sized audience.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): The Two Old Cronies finished their engagement to crowded houses 4, 5. James O'Neil in Monte Cristo played to fair business and gave a fine performance. A Dark Secret opened to a large and very enthusiastic audience 10. Co. good and scenery very realistic. Advance sale large for the next two nights. —ITEMS: E. B. Tilton, late stage manager of A Stuffed Dog, has assumed the business management of the Dark Secret co.—Robert Coote in advance of Alone in London, was in the city week of 12.—Manager Cross has had electric lights attached to the music racks so that the orchestra can see to read their scores, when all the other lights are extinguished.

NEW BEDFORD.—Opera House (W. W. Cross, manager): Struck Gas 5; small house; good co. A Dark Secret to good houses 7-9. The scenes introducing the tank were beyond anything ever seen here. —LIBERTY THEATRE (William E. White, manager): Hardie and Von Leer gave a fine performance of On the Frontier to a good house 9.

NORTHAMPTON.—NORTHAMPTON OPERA HOUSE (William H. Todd, manager): The Devil's Mine did very light business 9, 10.

NORTH ADAMS.—The Wilson Opera House (F. E. Swift, manager): The Charles Erin Vester co. in Shamus O'Brien had a large and appreciative audience 4.

ADAMS.—TOWN HALL (E. R. Karder, manager): Robert Glue to a fair house and generally satisfied audience. Johnnie Prindle, as usual, was excellent. The co. has a fine orchestra. Next week, Ludwig Concert co.

SPRINGFIELD.—GILMORE'S OPERA HOUSE (W. C. Lenoir, manager): Siberia 10 to large audience.

WORCESTER.—The Muse (George H. Batchelor, manager): The Jay Hunt comb. played to crammed houses nightly week ending 12.

TAUNTON.—MUSIC HALL (A. B. White, proprietor): Hardie and Von Leer in On the Frontier 7 to good house, giving good satisfaction. The Two Sisters, was presented by a fine co. to a large audience 9. Dan Daly, in Upside Down, 11 to big business.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Alone in London 5 by a good co. to a large house. Barnabee 8 to a large audience. A fine concert was given by this artist who is a great favorite here. Shadows of a Great City 9 to a large house. The scenery, was as usual, first-class, and a good co. gave a first-class representation. Cattle King 11 to a small house.

MICHIGAN.

JACKSON.—HIBBARD OPERA HOUSE (James Green, manager): Rose Hill's English Folly co. gave a very satisfactory performance to good business 3. W. J. Gilmore's Twelve Temptations to a large and well pleased house 6. Ida Van Cortlandt's Dramatic co. opened a week's engagement in May Blossom 5. Large house. —ASSEMBLY OPERA HOUSE: European Minstrels had a good house.

ANN ARBOR.—GRAND OPERA HOUSE (A. I. Sawyer, manager): The McGilberry Family to a good house 4. A. W. Palmer's New York Theatre co. 7.9 at popular prices. Robert Mantell 14.

LANSING.—Opera House (M. J. Buck, manager): Twelve Temptations co. with car-load of beautiful scenery 1. Good business. European Minstrels did good business 7.

GRAND RAPIDS.—POWERS' OPERA HOUSE (F. H. Cobb, manager): Donnelly and Girard in Natural Gas 9, 10 repeated their great success of a year ago. The entertainment smacks of novelty and is the best of its kind. Jarbeau in her new play Strictly Confidential and Starlight 11, 12. Business fair. —REYNOLDS' (E. R. Salter, manager): P. F. Baker had a good week's engagement and played The Emigrant and Chris and Lena. —SMITH' (W. R. Smith, manager): A good vaudeville co. drew well week ending 12.

OSHTON.—HAMILIN'S OPERA HOUSE (E. R. Smith, manager): Helen Blythe in Mother's Love to a small house 7. Vernon Jarbeau in Starlight had a fair house 8.

YPSILANTI.—Opera House (G. Draper, manager): Rose Hill's Burlesque co. had a good house 4. Much of Keys 4.

EAST LANSING.—ACADEMY OF MUSIC (Clay, Powers and Buckley, managers): Jarbeau in Starlight 5, matinee and evening, drew good houses. David Davidson in Guilty Without Crime 7 to a fair audience. The largest house of the week greeted Richard Reed in The Woman Hater 10.

DETROIT.—MISER'S GRAND THEATRE (C. A. Shaw, manager): The Old Homestead drew packed houses all of week ending 12. The co. headed by Archie Boyd, was first-class, and the scenery and stage mountings excellent. —DETROIT OPERA HOUSE (C. J. Whitney, manager): Robert Mantell in Mothers the first half of the week of 12 and in Othello and Marie Heart the latter half. —WHITNEY'S GRAND OPERA HOUSE (C. H. Garwood, manager): Gillette and Scofield's Specialty co. did a good business all of week of 12.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Donnelly and Girard in Natural Gas drew a well-filled house 5.

MINNESOTA.

ST. PAUL.—NEW MARKET THEATRE (L. N. Scott, manager): William H. Crane presented On Probation, Papa Perichon and The Balloon week of Oct. 1. The plays were finely staged and the costumes of the ladies superb. Mr. Crane was very enjoyable in his delineations and kept his audience in a merry mood. George Drew Barrymore and Linnie Hodges gave good bandoneone and talented artists and dramatically attractive in their roles. Mrs. Augusta Foster is an admirable and conscientious actress. Jane Stuart is both attractive and clever in her roles. James Neill, T. D. Dransley, Henry Bergman, William Herbert, George F. De Vere, Harry Graham, are gentlemanly actors and sustained their roles admirably. —THEATRE (Walter Deane, manager): Dan'l Dally presented Daddy Nolan to well filled houses week of 1. —OLYMPIC THEATRE (W. J. Wells, manager): A vaudeville co. in The Night Hawks and A Sculptor's Dilemma did a good business last week. —ITEM: The friends of Manager L. N. Scott and the amusement lovers of the city of St. Paul, fully recognize and appreciate his efforts and ability under discouraging circumstances, since the destruction by fire of the Grand Opera House, in presenting the leading attractions of the day. Over three hundred of the leading citizens of St. Paul, as evidence of substantial and public appreciation have tendered him a complimentary benefit to take place 12.

SARASOTA.—GRAND OPERA HOUSE (A. G. Bierbauer, manager): A musical entertainment was given by local amateurs 14 for the benefit of the Yvonneville Hospital of this city. The programme consisted of sixteen numbers, vocal and instrumental. The Liederfests Society of this city, the prize singers of the state, rendered selections. The entertainment was a very satisfactory one, and financially very successful. The house was filled and the net proceeds amounted to \$1,000, one of the most liberally patronized entertainments we have had here for some time. The object was a very worthy one.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Cookin, manager): A Midnight Bell played to fair business 7. Fanny McIntyre, who belongs to this city, was given an enthusiastic reception on her first appearance. Her delineation of the character of Sara Fairford was dignified and consistent, and made an excellent impression. George Richardson and George Campbell made hits in their respective roles. Shamus O'Brien was a charming lead. —HARRIS' HENRIETTA

played a good engagement week ending 12. —COURT STREET THEATRE (H. R. Jacobs, manager): Woman against Woman with May Wheeler and Edward Collier in the cast was only fairly patronized last week. The Nelson Specialty co. 12. —ITEMS: J. K. Emmet is said to have made the Mouch Brothers an offer of \$50,000 for the Academy of Music property. It is not for sale at that offer.

MATHEWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): Atkinson's Peck's Bad Boy co. to good business and well pleased audience 7. Station's U. T. C. co. packed the house 4.

HORNELLVILLE.—SHATTUCK OPERA HOUSE (Charles A. Bird, manager): The Wood-St. John combination presented David Garrick to a slim house 7. Walter S. Sanford supported by a fair co. proved to the evident satisfaction of an average attendance that the "way of the transgressor is hard," and that said transgressor may expect to speedily come Under the Lash.

HUDSON.—Opera House (E. Waldron, manager): Charles Bowser in Cheek to a small audience 7. Performance satisfactory. Green's All Colored Minstrels to empty benches.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Little Lord Fauntleroy played to the capacity of the house 8. The co. was warmly welcomed, and proved one of the best attractions this season.

ONEIDA.—DEVEREUX OPERA HOUSE (M. Cavanaugh, manager): The Boston Quintette Club concert 5 was well attended and gave entire satisfaction. —ITEM: Manager Will Gant is fitting up the Rink as a theatre.

GLENS FALLS.—GLENS FALLS OPERA HOUSE (F. F. Phrya, manager): Atkinson's Comedy co. in Peck's Bad Boy 8 to fair business. The Julian Comedy co. 10-12 gave good satisfaction.

ROME.—NEW OPERA HOUSE (Mark Davis, manager): Webster-Brady's She co. drew a large audience 5. This was one of the finest attractions of the season. Fairies' Well 16. —SINK'S OPERA HOUSE (William S. Sink, manager): My Mother-in-Law 5 to a small house; co. good and satisfactory entertainment. Our German Ward 16.

SYRACUSE.—WISTING OPERA HOUSE (P. H. Lehnen, manager): She 7-9; small houses; poor satisfaction. Little Lord Fauntleroy 10-12; good business. —GRAND OPERA HOUSE (H. R. Jacobs, manager): Arabian Nights did good business last week. —SHAKESPEARE HALL (G. H. Wright, manager): Boston Ideal Opera co. drew a large house in Rigoleto 11.

SARATOGA SPRINGS.—Both houses were dark week of 7. —ITEM: The management of Putnam Music Hall are pushing forward a much needed improvement in the gallery of that house. The two boxes have been removed and the gallery will be changed to horse-shoe form, rendering every seat alike desirable, and adding fifty or more seats to the house.

ELMHURST.—Opera House (Wagner and Reis, managers): The Boston Ideal Opera co. in Rigoleto to only a fair-sized house 9. Picture Party, a local affair, was given to satisfactory patronage 10, 11. —MADISON AVENUE THEATRE (G. W. Smith, manager): May Davenport's Folly and Burlesque co. had a packed house 10. Ada Gray had fairly good business in East Lynne and A Ring of Iron 11, 12.

TROY.—RAND'S OPERA HOUSE (Gardner Rand, manager): The Boston Ideals in Faust and Rigoleto, and the Casino Opera co. in Nadij and Erminie drew large houses week ending 12. —GRISWOLD OPERA HOUSE (Jacobs and Proctor, managers): Harbor Lights was nicely given to big business week ending 12. N. S. Wood week of 14.

TARRYTOWN.—MUSIC HALL (Wm. Wallace, manager): Station's Uncle Tom's Cabin co. drew the largest house of the season 9. George Dean Spaulding, harpist, made the hit of the evening. —ITEM: A successful parlor concert was given at the Franklin House by Sig. Carlo Torriani, John W. Clark, Walter Hampshire and "Ted" Connell, late of the National Opera co.

SCHENECTADY.—CENTRE STREET OPERA HOUSE (Sherlock Sisters, managers): Gorman's Minstrels to S. R. O. 9. Our German Ward was presented by Allen Wightman before a large and well pleased audience 6. This co. carries an excellent band. Atkinson's Comedy co. in Peck's Bad Boy to a fair house 10. —UNION OPERA HOUSE: Sawtelle Comedy co. opened 7. —ITEMS: The janitor of the Centre Street Opera House should see that the house is properly heated as the temperature lately has been a source of discomfort both before and behind the curtain. The Sherlock Sisters have removed from their residence in the Opera House, and have leased a pretty cottage on Grove Place, one of the pleasant localities in the city. —Allen Wightman (John J. Drown, Jr.), the author and star of Our German Ward, is an old Schenectady boy. He was graduated from Union College in 1884. Mr. Wightman has the best wishes of hosts of friends in this city for success in his chosen career.

FORT JERVIS.—Lia's OPERA HOUSE (George Lea, manager): Ferncliff to a small house 5. Excellent co. and deserved good patronage.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Inside Track was presented by Oliver Byron to a top-heavy house 8.

JAMESTOWN.—Allen's OPERA HOUSE (A. E. Allen, manager): Anna Boyle at popular prices gave good satisfaction and drew crowded houses 7-12. J. C. Stewart's Pat Men's Club co. 14. Janauschek in Meg Merrilies 17.

COHUES.—COHUES OPERA HOUSE (E. C. Game, manager): Reuben Blue co. to a good house 5. Atkinson's Peck's Bad Boy to a good house 7. James O'Neil in Monte Cristo 10.

CANASTOTA.—BRUCE OPERA HOUSE (W. A. Gant, manager): Gilbert's Boston Ideal Uncle Tom's Cabin 12. Our German Ward 14.

OSWEGO.—ACADEMY OF MUSIC (Wallace H. Frisbie, manager): Webster-Brady's She co. gave two performances to very large houses 9.

YONKERS.—MUSIC HALL (John Bright, manager): Oliver Byron in Across the Continent had a large house 8. The gallery audience for size broke the record in the history of Music Hall.

HONER.—KRAITOR OPERA HOUSE (George W. Ripley, manager): The Olympic Theatre co. 7-10 to fair business.

CORTLAND.—CORTLAND OPERA HOUSE (S. S. Vail, manager): Gorman's Minstrels drew a packed house 8. Right's Right to good business 12; general satisfaction.

PALMYRA.—Opera House (Fred F. Kelly, manager): Ideal Uncle Tom's Cabin co. Sept. 17 to good business. Prof. Burdett's horse and dog show gave a good performance to a full house 9, 10. Our German Ward 12.

MEDINA.—BEST'S OPERA HOUSE (M. J. Marten, manager): Burlo's Brothers' Minstrels 11. A good house is already assured.

AUBURN.—GENESSE OPERA HOUSE (E. R. Richardson, proprietor): May Davenport's Gaiety co. to fair business 4. —ITEM: Work on the new Burtis Opera House is being pushed and the opening will occur early in November.

LYONS.—MEMORIAL HALL (D. P. Chamberlin, manager): The season at this house opened 14. Little Lord Fauntleroy was the attraction. Large house.

NAGARA FALLS.—PARK THEATRE (Reiden and King, managers): Janauschek in Meg Merrilies 11. Gorman's Minstrels 12.

PENN VAN.—CORNWELL'S OPERA HOUSE (Geo. E. Cornwell, manager): Barlow's Minstrels 7. Hig gins' Concert co. 8. Right's Right 9. All gave good performances to fair business.

CORNING.—HARVARD ACADEMY (G. W. Smith, manager): Gorman's Minstrels to large business 10.

CANANDAIGUA.—GRAND OPERA HOUSE (Merrill and Lane, managers): Harlbert's Equines pleased fair houses 7, 8. Wood-St. John co. in David Garrick also did fairly 12.

OHIO.

DAYTON.—THE GRAND (Reist and Dickson, managers): Ferguson and Mack presented their hilarious farce McCarthy's Mishaps to good business 10; co. good. A large and very fashionable audience greeted Robert Downing as Count Claudio 5. The drama is decidedly romantic and will evidently become very popular. Eugenia Blane as Countess Ravenna shared the honors with Mr. Downing. Support unusually strong. Said Pasha brought out a large audience 8. —THE PARK (Reist and Dickson, managers): Will E. Burton commenced a week's

AVENUE THEATRE.—(S. H. Friedlander, manager): A large audience was present at the performance of Around the World in Eighty Days 7. The co. is not a strong one. Fine scenery and elaborate appointments tend to make the performance fairly interesting. —BIJOU OPERA HOUSE (Frank L. Bieby, business manager): Edwin P. Mayo in Silver Age drew a good house 7. The play made an immediate hit. Mr. Mayo was a satisfactory Captain Caton and J. B. Donovan an amusing McCarthy. —ITEMS: Pence Opera House has been closed for an indefinite period. Manager Bock is in trouble with his co. in consequence. —The new opera La Fianza, by Willard Patten and Bert Ball, will receive its premier 17.

WINONA.—Opera House (Shepard and Hitzler, managers): Fleming's Around the World in Eighty Days 5 to a light house. Outside of the star the less said the better. Harrigan in Old Lavender 8.

MISSISSIPPI.

ABERDEEN.—TEMPLE OPERA HOUSE (R. L. Hatch, manager): The season at this house will be opened by Goodyear, Cook and Dillon's Minstrels 11. Agnes Herndon 14-18.

MATCHEZ.—Opera House (Thomas Wineland, manager): Geo. Wilson's Minstrels to a full house 7.

JACKSON.—Lillian Lewis played to a fair audience 8.

GREENVILLE.—GREENVILLE OPERA HOUSE (J. Alexander, manager): George's Minstrels turned people away 7. Billy Kersands had a warm reception and was clever.

KANSAS CITY.

COATES' (M. H. Hudson, manager): Mr. Barnes of New York had excellent houses last week and was well received. Emily Rigel as Marina Paoli sustained her part well, calling forth rounds of applause. Robert Hilliard as Mr. Barnes portrayed the typical American abroad in a fine manner. The entire co. is a strong one. This week Rosina Vokes in repertoire first half; W. H. Crane last half. Next week, Stuart Robson. —WANDERER (L. M. Crawford, manager): Rose Coghlan in Jocelyn and Forget-Me-Not 4-6 drew about the best houses of the season. Dear Irish Boy, with Dan McCarthy and Gus Reynolds in the leading parts and a fair supporting co. did a good business last week. This week, Carl Gardner; next week, Margaret Mather first half; Lost in New York last half. —GILLIS (Hudson and Thomas, managers): Frank Mayo did not attract the audience that he had hoped for. Should have done in Harry Crockett and Wreck week of 7. Business was only fair. This week, Minnie Madden. Next week, Cal Wagner's Minstrels. —NINTH STREET (A. Judah, manager): Large and appreciative audiences greeted John Dillon in Wanted—The Earth. Next week, Passion's Slave. —MIDLAND (Keller and Thomas, managers): Ranch King had good houses last week. This week, Marie Prescott. Next week, George's Minstrels. —Although there is one new theatre this year, business at all the houses was never better for the first month of the season than it has been this. There is every reason to believe that it will continue. —The concerts given by Bach's Military Band of Milwaukee at Exposition building last week, were fairly well patronized. The music was of a high order. —Hermann's Transatlantic Vandervilles were booked for the Gilles week of 10, but on account of their New York engagement their date was canceled and Minnie Madden secured to fill the time. —J. H. Lane, advance agent for Gilmore's Band, has been in the city with a view of securing time for a series of concerts in the near future. —E. J. Nugent, manager of McCarthy and Reynolds in Dear Irish Boy, informs me that it is the intention to produce a new play next Spring entitled Dear Irish Home. It will be after the style of The Old Homestead, introducing all the animals of the barnyard, the house with the real thatched roof, and all the naturalistic effects a stage production will allow. Its initial production will be given in New York. —Mabel Haas, well known in operatic circles, assisted in the Bach concerts. Miss Haas has retired from the stage and has located here, where she will devote her time to teaching music. —C. W. Palmer, manager of the She, Him, Her co., has been engaged as advance agent of Dear Irish Boy. —John Chrysler, agent for Carl Gardner, spent last week in the city arranging for his co.'s engagement. —The dramatic department of the Kansas City Times this year is edited by D. Austin Litchaw, and is conducted in an able manner. Mr. Litchaw was treasurer of the Warner Grand last year and the leading member of the Lawrence Barrett Dramatic Club, an amateur organization of the city. —The Schubert Quartette gave a concert in Y. M. C. A. auditorium 10.

MANNIBAL.—PARK OPERA HOUSE (Watson and Paice, managers): Frank Mayo, with a co. reduced by the discharge of several of its leading members, played Davy Crockett 4 to a small house. Minnie Burress and Seymour deserve especial mention for clever work. Prescott-McLean 12; Hanson's Pastimes 17.

MEXICO.—GRAND OPERA HOUSE (G. L. Ferris, manager): A Small Wrong 4 gave a good performance to a good house.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Rose Coghlan, well supported, presented Jocelyn Sept. 10 to fair business. The interest in Miss Coghlan grows on each successive appearance. Rice's Corsair was rendered to good houses 1, 2. Bach's Orchestra 3-5 to fair business. This orchestra deserved better patronage and better treatment than they have had at the hands of St. Joseph. —GRAND OPERA HOUSE (L. R. Chase, manager): A Legal Wrong, fairly presented first half of week ending 5; J. D. Clifton's Ranch King last half, all to fairly remunerative business. —ITEM: The closing week of the Exposition differed in no wise from its predecessors. A round of good attractions was presented in the Arena, but the financial support was very poor.

MONTANA.

HELENA.—MINE'S OPERA HOUSE (John Maguire, manager): The Chicks 7, 8; The City Directory 11, 12.

NEBRASKA.

NEBRASKA CITY.—Opera House (W. B. Sloan, manager): C. W. Haddist's Braving the World co. opened a three-nights' engagement 1 to light business. Strong co. —ITEMS: Garvin's Dramatic co. which was booked here for week of 1, went to pieces at Plattsmouth. —C. W. Haddist, of Braving the World co., enlisted in the First Nebraska regiment in this city in 1874, and served through the war.

FREMONT.—LOVE OPERA HOUSE (Robert H. Reynolds, manager): Thomas W. Keene in Richard III. drew the best house of the season 7. —He, She, Him and Her 10.

PLATTSMOUTH.—WATERMAN OPERA HOUSE (J. P. Young, manager): Thomas Keene in Richard III. to a crowded house 7.

OMAHA.—Opera House (Boyd and Haines, managers): Thomas W. Keene presented Richard III. Louis XI. and Merchant of Venice to average business 3-5. Rose Coghlan 7-9 to uniformly good houses. —GRAND OPERA HOUSE (Crawford and Reynolds, managers): Lost in New York drew fair house week of 7.

BEATRICE.—Gardner's He, She, Him, Her co. 6, fair business. —George Adams and Tom Haddon were good, but the support rancid. Thomas Keene 10 in Othello to big business. The house nearly all sold before 7:30 p. m. The audience went away satisfied. Coming—Gilmore 10, The Show-away 28.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, manager): Margaret Mather presented Romeo and Juliet to an average house 3.

NEW HAMPSHIRE.

EXETER.—EXETER OPERA HOUSE (J. D. E. Wingate, manager): E. P. Sullivan's Dramatic co. to light business 7.

MANCHESTER.—MANCHESTER OPERA HOUSE (E. W. Harrington, manager): Alone in London drew a good house 4. The work of William Davidson as John Biddlecomb and Charles Johnson is worthy of special mention. Bennett-Moulton Opera co. opened 7 for a week to good business. Ben Lodge and William Wolf are great favorites in the comedy roles and the entire co. is giving very good satisfaction. —SMITH'S OPERA HOUSE (Henderson Brothers, managers): This house opened for the season 7 with a very good variety co. styled the Transatlantic Vaudeville co. They have drawn very good

houses at 10-12. —ITEM: J. C. Owsen, formerly manager of the New Bedford Opera House, was here this week ahead of the Two Sisters co. He reports good business.

NEW JERSEY.

HOBOKEN.—H. R. JACOBS' THEATRE: Pat Rooney in Pat's New Wardrobe drew excellent business all last week. This week, Dan Mason in his new skit, A Clean Sweep, opened 14 to a rather light house owing to inclement weather. The piece is built on several ludicrous matrimonial mistakes and serves as a vehicle for the injection of a number of very good specialties. The co. includes, besides the star, Ben F. Grinnell, C. Jerome, C. Roach, J. T. Bush, J. B. Bradley, Millicent Page, Ada Castillon and Nellie Bowser. Next week, Madame Neuville. —CROWHEIM'S THEATRE: The Nelsons' comb. gave a first-class variety entertainment last week to crowded and highly satisfied houses. The acrobatic act of the Nelsons is truly wonderful. This week, J. J. Sullivan opened to a medium house. The co. is fair. —ITEMS: The week of the A Clean Sweep co. is broken into 14 by a big political meeting again on Sunday, 20, when Primrose and West's Minstrels play a return engagement matinee and evening. —Pat Rooney, who played here last week, had his dates canceled for this week at the Harlem Theatre Comique. Keller was billed and Pat forthwith sued out an injunction to prevent the house being opened. On the evening of the 14th Mr. Rooney and his co. were on hand, but were refused admittance and the house opened with Keller as the attraction, legal documents to the contrary notwithstanding. Pat says he will fight it out. —Frank McCoy joins J. C. Duff's Opera co. in Kansas City 21. —Cray Cotton is resting after a long circus season on the road. —Mrs. Wambold, wife of the famous vocalist Dave Wambold, is about to return to the stage. Mrs. Wambold is a young, handsome and has an excellent voice and will no doubt make a success in light opera. —Captain Boyle's Knickerbocker Hall has a good list of attractions this week, and is well patronized by the sporting element. Cal McCarthy, who is quite a star here, has made many friends in Hoboken.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Hallen and Hart in Later On gave a performance 7 that was far ahead of that of last season. The music was bright, the dialogue witty and the situations humorous. Louis James gave a very good supporting company and presented a Julius Caesar 8. The performance was enjoyed by a fair audience. Mr. James and Mr. Mosely were called before the curtain several times. Held by the Enemy was well presented under the auspices and for the benefit of Wilkes Post, G. A. R. before a large house 10.

PLAINFIELD.—MUSIC HALL (C. A. Morsh, manager): Louis James in Hamlet to a large and well-pleased house. The performance was excellent.

PATERSON.—JACOBS' OPERA HOUSE presented The Blue and the Gray to good houses the first three nights of week ending 12. The scenery was above the average, and gave good satisfaction. The last three nights A Bunch of Keys did good business. James H. Mackie scored a hit as Grimes, as did Charles Burke as Snugga. Ada Roselli as Teddy was acceptable. This week the Lyceum Theatre co. in Sweet Lavender at high prices will remain three nights, the St. Felix Sisters in A Royal Hand Siding out the week of 13. —PHILLIPS' THEATRE (A. Phillips, manager): Helene Adels in pretentious standard dramas drew good houses. Miss Adels was supported by a good co. This week May Howard's Big Burlesque co. will be the attraction, followed week of 21 by Irwin Brothers' Big Specialty co. —ITEM: Sweet Lavender is the talk of the town, and I predict their three nights' engagement will be the banner one of the season.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): St. Perkins co. had a good house 7. Battle of Gettysburg 8 for the benefit of Dablin Post G. A. R. drew a crowded house. Held by the Enemy drew a large house 11.

NEWARK.—MISER'S NEWARK THEATRE: Hands Across the Sea did good business week ending 12. —GRAND OPERA HOUSE: Casper, the Yodler, ending 12 to satisfactory business. —WALDMAN'S OPERA HOUSE: William Muldoon, who has a wide reputation as the trainer of John L. Sullivan, presented a company last week that pleased a large audience. The entire exhibition is a classical display devoid of burlesque.

NEW YORK.

ALBANY.—Marie Wainwright opened a three nights' engagement in Twelfth Night at Proctor's Theatre 10. The production was unusually successful in every particular. Miss Wainwright may almost be termed an ideal Viola. That she is fully equal to all the requirements of the role in a physical sense scarcely anyone will feel disposed to question. In the conception rare artistic instinct and intelligence are exhibited, resulting in one of the most charming Shakespearean characterizations seen on the local stage in some time. The production created here more than usually satisfactory and establishes Miss Wainwright a position beyond cavil. The supporting cast is conspicuous for its excellence, while in the mounting of the play everything promised was amply fulfilled. Large audiences greeted each performance and a return engagement this season would in all probability result of week. —Erminie and Noddy first half of week of 12, followed by Carroll John O'Connell in The Fairies' Well. At H. R. Jacobs' Opera House Two to One was presented all of week ending 12. The sensational representation of an execution by electricity served to attract many of the curious, but the engagement was not particularly successful in any particular. True Irish Hearts week of 14. The opening of the new Hermann Blecher Hall on the corner of the local stage is a notable event. It is entirely of a musical and literary character. It is probably one of the finest and most complete structures in the country and it has a seating capacity of 2,000. Its stage is enormous and it is thoroughly equipped with a full complement of scenery, and every mechanical device known to modern theatrical construction, while the acoustic properties are perfect. The orchestra is a modern structure, able to achieve. Theodore Thomas' orchestra was the first regular attraction booked for the new house, which is under the management of George E. Oliver, an Albany musician of good standing, who has had considerable experience in bringing notable attractions to this city. Thomas' orchestra was greeted with a large audience 11, and a further satisfactory test of the acoustics of the building was had. An excellent programme was given, with the assistance of Joseph and Charles Ehrlich, a local violinist of note. Two concerts were given 12.

ROCHESTER.—LYCEUM THEATRE (John R. Pierce, manager): Twelfth Night, as presented by Marie Wainwright and her excellent co. attracted fine houses 7-9. The scenery was beautiful and the costumes very handsome. The perfectness of Miss Wainwright's interpretation of the role she assumed secured her several recalls by the greatly pleased audience. —Lewia Morrison in Faust 10-12 to fairly good business. —ACADEMY OF MUSIC (H. R. Jacobs, manager): Large audiences all last week. N. S. Wood and his new play, Out in the Streets, proved an attraction that caught the patrons of this house and gave satisfaction. Arabian Nights next. —GRAND OPERA HOUSE (F. J. McCall, manager): G. R. Sims' Mother-in-Law, a more than ordinary Irish proverbial comedy, after the style of Pink Domino, and quite as clever, did not attract the patronage the play and co. deserved last week. Charles Theodore as McTurtle, and George Elton as Bonaparte, also Mrs. House as Mrs. McTurtle, deserve more than a passing word for their good work. This week The Pickpockets of Paris. —ITEMS: H. R. Jacobs has secured the Gaiety Opera co. for his circuit, and they will replace the Wilbur co. Mr. Jacobs will add several artists of celebrity to the co. and present the popular light operas in the best possible manner. —Manager Behrens, of the Arabian Nights co., was in town last week preparing for the advent of his enterprise, and he assured your correspondent that his steam curtain is the most novel and sensational piece of stage work before the public.

SUFFALO.—ACADEMY OF MUSIC (Mc Bros, managers): Emmet's business last week was excellent. Though it was Fritz in the management time, it is as popular as the original Fritz. —THE STAR THEATRE (Mech Bros, managers): Adelaide Moore 7-9 was not a success the audience being very slim. Webster-Brady's She the balance of the week gave a poor production of that weird piece. —SMITH'S JACOBS and Kimball, managers: Drifting Apart, in which are James A. Herne and his wife,

played a good engagement week ending 12. —COURT STREET THEATRE (H. R. Jacobs, manager): Woman against Woman with May Wheeler and Edward Collier in the cast was only fairly patronized last week. The Nelson Specialty co. 12. —ITEMS: J. K. Emmet is said to have made the Mouch Brothers an offer of \$50,000 for the Academy of Music property. It is not for sale at that offer.

MATHEWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, proprietor): Atkinson's Peck's Bad Boy co. to good business and well pleased audience 7. Station's U. T. C. co. packed the house 4.

engagement 7, opening with Tom Sawyer to S.R.O. This is very fair. Carrie Esler as Finn scored a decided hit. CUES: Frank Linden and co., who occupied the Park last week, closed here and consolidated with Will E. Burton. They will form two co., starting on 14. One co. will go East and the other West. Manager Larry H. Reist anticipates a successful season at the Grand and Park. Francis and Alice Seillard, of the Said Pasha co., were the guests of Treasurer Wood Patton, of the Grand, during their stay here.

MANFIELD.—MEMORIAL OPERA HOUSE (Cobb and Boyle, managers): A large and fashionable audience assembled 2 to witness the dedication of this new theatre in the Memorial Library building. Robert Downing appeared in Virginia, admirably supported by Eugenia Blair as Virginia. Ingomar was presented at the matinee 3, and in the evening Count Claudio. The Opera House, which seats 1,000, is fitted up with all modern improvements and stage machinery. The decorations are most artistic in delicate shades of russet and gold. There are many well-appointed dressing rooms. The orchestra appeared in new dress suits and produced entirely new music, which was highly appreciated. The opening was made a society affair, most of the audience appearing in full dress. Estelle Clayton in On the Hudson had a large audience 5. Miss Clayton is ably assisted by Arthur Elliott and a strong co. J. B. Polk in The Silent Partner filled the house 6. Helen A. Soule as Mabel Van Cott was more than equal to her part. MILLER'S OPERA HOUSE (Miller and Dittenhofer, managers): The Ferguson and Mack Comedy co. in McCarthy's Mishaps had a large house 8. The singing of the quartette and the dancing of Maggie Ferguson and Lizzie Daly deserve special mention. Casey's Troubles 15.

MARION.—MUSIC HALL (James Sargeant, manager): Martha Wren to crowded houses week ending 12. J. B. Polk presented The Silent Partner to a good house 8.

BELEFONTAINE.—GRAND OPERA HOUSE (Geo. F. Gay, manager): Estelle Clayton to good business 12. Holden's Comedy co. 3. Ferguson and Mack in McCarthy's Mishaps to a large and delighted audience.

CIRCLEVILLE.—CIRCLEVILLE OPERA HOUSE (Charles H. Kellstadt, manager): Victor's Vaudeville co. to fair business 5. Indifferent co. The audience hissed vigorously at the close of the performance.

NEWARK.—MUSIC HALL (Cliff Rosebraugh, manager): Baldwin Melville comb. to large business at popular prices week of Sept. 30. OPERA HOUSE (J. H. Miller, manager): Stetson's Uncle Tom's Cabin co. to a crowded house 7. Will o' the Wisp to large business 8. Hallen and Hart in Later On.

XENIA.—XENIA OPERA HOUSE (J. A. Hivling, manager): Zozo the Magic Queen 22.

TROY.—TROY OPERA HOUSE (G. A. Brennan, manager): A small audience witnessed Tom Sawyer 5. This piece is nothing more than Peck's Bad Boy poorly played. The grocery scene in the first act is a disguised advertisement for a Detroit tobacco house.

WOOSTER.—QUIMBY OPERA HOUSE (Lewis McClellan, manager): Boston Quintette Club 12. Casey's Troubles co. 14. THE CITY OPERA HOUSE (George Kettler, manager): Estelle Clayton in On the Hudson turned people away 3, despite the fact that Forepaugh's Circus exhibited the same night. Miss Clayton had another crowded house 4.

NORWALK.—GARDNER'S MUSIC HALL (S. S. Lever, manager): Danny Thompson's Old Irish stand, with Arthur Boyd in the leading role, to a full house 4. The co. was well received and gave good satisfaction.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Frank Matt, manager): Lights and Shadows of the Great Rebellion to light business 2. Hettie Bernard Chase in Little Coquette to a fair house 3. Queen of Fame and Stetson's Uncle Tom's Cabin to packed houses 4, 5.

PIQUA.—CONOVER'S OPERA HOUSE (George Newton, manager): Estelle Clayton Sept. 30 drew a packed house, giving entire satisfaction. Ferguson and Mack Comedy co. to good business 5. ITEMS: Your correspondent had the pleasure of a visit to Miss Clayton's private car. It is a model of luxury and comfort, and contains a reception room with piano, manager's office, etc.—Manager Newton intends putting the automatic opera glass boxes in his theatre.

SPRINGFIELD.—GRAND OPERA HOUSE (Fuller Trump, manager): Twelve Temptations drew a large house 8. BLACK'S OPERA HOUSE (Samuel Waldman, manager): Sam Young's Melville co. played week of Sept. 30 to good business, opening in Romya Rye. All the productions and the co. were inferior. The B. P. O. E. gave their fourth annual benefit 10, with J. B. Polk in The Silent Partner as the attraction. Audience large and play well received.

MT. VERNON.—WOODWARD OPERA HOUSE (L. G. Hunt, manager): Stetson's Uncle Tom co. 8. Top-heavy house. Will o' the Wisp drew a large and fashionable audience 6; splendid co. Edgar Seiden made a decided hit in the leading role. ITEMS: Woodward Opera House has been repainted and renovated from top to bottom, giving it the appearance of a new house.

CANTON.—SCHAEFER'S OPERA HOUSE (Louis Schaefer, manager): The Campanini-Whitney Opera Concert co. did good business 3. Charles McCarthy's One of the Bravest to fair business 4, 5. Hilarity 8 did much better business than the performance deserved.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. Kaufman, manager): The California Opera co. in Said Pasha delighted a fair house 9. Ida Mille and Mr. Frithman received special applause. Chorus exceptionally strong. Kate Castleton in A Paper Doll received an ovation 10. CLOUGH GRAND OPERA HOUSE (Clough Brothers, managers): Will o' the Wisp to fair business 7. ITEMS: V. K. Victor's Vaudeville co. stranded here 9.

DEFIANCE.—MYERS' OPERA HOUSE (W. E. Belmer, manager): Madame and Augustin Neuville in Boy Trump to a crowded house 7. Co. good.

COLUMBUS.—METROPOLITAN OPERA HOUSE (C. A. and J. G. Miller, managers): Said Pasha opened 10 to a good house. The co. made a good impression. GRAND OPERA HOUSE (Miller Brothers, managers): J. H. Wallick in Sam Houston in week ending 12 to fair business. Horse and Rice opera for a week 13 in My Aunt Bridget. THE WORLD (James Geary, manager): The circus has proved a strong card and business is booming. The Day comb. opens 14.

ZANESVILLE.—SCHULTZ'S OPERA HOUSE (R. D. Schultz, manager): The Ferguson and Mack co. gave McCarthy's Mishaps to a fair house 10. Kate Castleton is a perennial favorite here and always pleases her audiences. She appeared in A Paper Doll to only a fair-sized house 11. There is one thing to be said of Miss Castleton that cannot be said of the generality of comedy stars—that is, she always surrounds herself with a first-class co., and by her own brightness seeks not to overshadow her support.

WAPARONETA.—TIMMERMEISTER'S OPERA HOUSE (C. W. Timmermeister, manager): W. E. Burton, supported by a poor co., played Tom Sawyer to a very poor audience 3. The Three Detectives, by the same co., was also poorly presented. J. B. Polk in The Silent Partner to a good house 12 and gave entire satisfaction.

ASHE.—ACADEMY OF MUSIC (W. G. Robinson, manager): Chaos Flat to three-act musical comedy under the management of W. L. Fursman, was presented to a fair house 9. Misses Rillie and Ada Deaves assume the leading roles, and well did they do their work, so well that they were enored a number of times. Of the piece itself there is not much, the retaining features being the specialties introduced, which were first-class. They carry all the scenery that is used. The costumes were among the finest ever seen here. Co. good throughout, yet there is room for improvement in the male portion. Everybody was pleased. ITEMS: The Morrissey Opera co., which played here 15, disbanded. Mr. Morrissey has had bad luck lately, and it is hoped he will succeed hereafter, as we found him to be a gentleman while here.

WARREN.—NEW WARREN OPERA HOUSE (P. L. Webb, lessee and manager): The Deaves Sisters in Chaos Flat to a fair audience 8. Scenery adequate and good and costumes varied. Co. well selected. The first act should be remodeled.

BELLAIRE.—ELYSIAN OPERA HOUSE (T. C. Cochran, manager): A very large house witnessed Kingdemon 2. Casey's Troubles also draw largely

4. Kate Castleton in A Paper Doll was greeted with a crowded house 5. ITEMS: George F. Hall, stage manager of Casey's Troubles co., says that that they appear. They carry splendid scenery. Since the opening of the season here large houses have been the rule. Bellaire is considered by all to be the best theatrical town in Ohio. There is a chance to make money if some enterprising Eastern man would build an opera house in Bellaire.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, proprietor and manager): J. H. Wallick's Sam Houston to a poor house 11. Estelle Clayton drew a large and appreciative audience 7. A splendid performance.

WAVERLY.—EMMETT'S OPERA HOUSE (Ed Kinney, manager): The season opened with Stetson's Uncle Tom to a crowded house 1. Performance unsatisfactory. ITEMS: Manager Kaufman, of the Masonic Opera House, Chillicothe, has negotiated with Manager Kinney to present several popular attractions here during the season.

PAULING.—MANN'S OPERA HOUSE (Charles Drake, manager): The German Volunteer played to good business week of 12.

WELLSVILLE.—COOPER OPERA HOUSE (W. D. Wade, manager): George C. Jenks' U. S. Mail to undervended light business 9. Minnie Milne and George Edgar in Old Tom's Ward 11 to fair business.

PINDLAY.—DAVIS OPERA HOUSE (R. C. King, manager): Rose Hill's English Folly co. played to well-filled house 5. J. B. Polk in The Silent Partner 11. The play and co. was well received by a splendid audience.

LIMA.—FAUCET OPERA HOUSE (H. G. Hyde, manager): Gilmore's Twelve Temptations to a large and highly pleased audience 7. Estelle Clayton to a good-sized audience 8. Ferguson and Mack to good business in McCarthy's Mishaps 12.

UHRICHVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): Little Nugget to good business 11.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): The season has been good so far to good co. Will o' the Wisp 6 to good business. V. K. Victor's Vaudeville co. 9, 12. Co. indifferent. Poor business.

POSTORIA.—Hilarity packed the house 12. Adelaide Moore 17. Lewis Morrison's Faust 22.

OREGON.

PORTLAND.—NEW PARK THEATRE (J. P. Howe, manager): Little Lord Fandorery five nights and two matinees Sept. 30 to the largest receipts ever taken at the New Park. Little Wallie Edginger and Flossie Ethyl alternated in the part of the little Lord.

PENNSYLVANIA.

JOHNSTOWN.—A few weeks ago a second attempt was made to build an opera house, but the town was again doomed to disappointment as it has apparently fallen through. The building on Main Street known as Parkes' Opera House, however, has been leased by McCann and Flynn and will be put into proper shape at the earliest time possible. This building is situated on the second floor and is not large. Its small size and limited means of egress rendered it unpopular in the use of recent years it has been but little used for theatrical purposes. With the lack of a good house the place is far better than nothing. Mr. McCann is an old theatrical man, formerly in charge of the Opera House in the employ of Weaver and Jordans and several years ago was a popular clog dancer with Baird's Minstrels in their palmy days. The old Johnstown orchestra has been engaged and the attractions already booked are Broommer of Carlshad, to open with 22, and Time Will Tell 25. The town is so anxious for amusements, success is predicted for the new enterprise.

FRANKLIN.—OPERA HOUSE (J. P. Keene, manager): Ulle Akerstrom 7 to good business; satisfactory performances. ITEMS: An elegant advertising drop curtain, with a beautiful centre piece, has been placed in the house. Members of the different co. that play here speak in very commendatory terms of the neatness and comfort of the dressing-rooms of this house. The management has booked some of the very best attractions on the road this season.

M'KEESPORT.—WHITE'S OPERA HOUSE (A. W. Van And, manager): Field's minstrels to S. R. O. 5. Charles McCarthy in One of the Bravest gave a very clever performance to a packed house 7.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, proprietors): Chaos Flat with the Deaves Sisters as the stars was received with well merited applause 11. A large house 2. George M. Wood in David Garck pleased a fair house 8. Under The Lash also drew fairly 10.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Held by the Enemy to a fair but enthusiastic house 9.

KITTANNING.—U. S. Mail to good business 2. Frank David as Hi Hand and Kate Davis as Nora O'Flynn are very clever. Whitman's Merry-makers to fair business 3-5.

EASTON.—OPERA HOUSE: Gray and Stevens' co. in Old Oaken Bucket to very good houses 7, 8. A Bunch of Keys drew a large house 9. Arthur Rehan's co. presented Surprises of Divorce before a large and enthusiastic audience 10. Burr McIntosh was accorded a warm reception. He is very popular here owing to his great interest in athletics at Lafayette College.

MAHANOV CITY.—OPERA HOUSE (J. J. Quirk, manager): Middleton and Morphet's Novelty co. 7-5 played to poor business. Dan A. Kelly in After Seven Years to a large and enthusiastic audience 8. Business very good.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Under the Lash 9. Light business. Fat Men's Club entertained a good sized audience 10.

NEW CASTLE.—PARK THEATRE (Scorer and Leslie, managers): The Rinehart Opera co. hardly deserved the good business done by them week of 7. OPERA HOUSE (R. M. Allen, manager): The U. S. Mail co. to a small audience. Stewart's Fat Men's Club played a fair house 7.

TITUSVILLE.—OPERA HOUSE (C. F. Lake, proprietor): W. S. Sanford in Under the Lash to fair business.

WILLIAMSPORT.—ACADEMY OF MUSIC (Wm. G. Elliott, proprietor): Dan'l Boone On the Trail to a good-sized and appreciative audience 5. Lewis Morrison in Faust to a large-sized audience 7. Scenic effects superb. A Social Session to good business and very enthusiastic audience. The specialties were very good.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Osler, manager): Arthur Rehan's co. gave a delightful performance of The Lottery of Love to only a fair house 9. The Postage Stamp co. in A Social Session 10 drew well and pleased all present.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hemstead, manager): For some reason the theatrical season hasn't opened very auspiciously, as none of the attractions so far have been well patronized. Walter S. Sanford in Under the Lash 7 to moderate business. The first lecture of the People's Lecture Course was delivered by Rev. Guanulo 9 to a large and appreciative audience. Ulle Akerstrom was welcomed by a good house 10 at the commencement of her three nights' engagement. ITEMS: Colonel Foster was in town 8, arranging the preliminaries for Madame Janaschek's appearance here 10. The colonel was at one time engaged upon a local newspaper and is a graduate of the class of '56 of our Allegheny College.

LANCASTER.—PROCTOR'S OPERA HOUSE (C. L. Durban, manager): Held by the Enemy drew crowded houses 7, 8. Louis James in Julius Caesar also drew a very large audience 9. The Burton-Stanley Operatic Comedy co. in The New Mrs. Partington opened to good business 10.

SHENANDOAH.—THEATRE (P. J. Ferguson, manager): Daniel A. Kelly, supported by Henrietta Berleau, presented After Seven Years to large business 4. A Social Session delighted a large audience 7. Two Old Comies played to a large and highly pleased audience 10.

HARRISBURG.—OPERA HOUSE (George W. Markley, manager): The Gray-Stephens co. 7-6. Good business in all parts of the house. Co. superior to that of last season. Scenery plentiful and admirable. Legal Wreck 10. The house was painfully small, but the audience was sympathetic in the highest degree with the legal gentleman who

was wrecked. Should this co. return to Harrisburg they may be assured of good business, as it is impossible that this comedy could have been better played.

TAMAQUA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager): The Kelly-Berleau co. played to a large and appreciative audience 10.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager): Ada Gray in East Lynne to poor business 7.

PITTSBURGH.—MUSIC HALL (W. D. Evans, manager): A Postage Stamp co. in A Social Session drew a fair-sized and appreciative audience 8.

NAUCH CHURCH.—CONCERT HALL (John H. Faga, manager): Dan Kelly in After Seven Years to good business 5. Si Perkins 12.

ALLENSTOWN.—MUSIC HALL (A. S. Grim, manager): A sparkling comedy entitled A Social Session was presented by A Postage Stamp co. 5 to a large audience. Co. and performance throughout excellent. A Bunch of Keys was greeted by a good-sized house 8. Frank Jones in Si Perkins did moderate business 10. A very fair co., giving a pleasing evening's entertainment.

HAZELTON.—HAZEL HALL (W. J. Depue, manager): Dan Kelly in After Seven Years; or, The Mystery of the Willows had a fair-sized audience 8.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): The Spider and Fly drew a big crowd 5 and was well received. Adams Stock co. week of 7 in repertoire as follows: Little Ferret. Under the Gaslight. Ragpicker's Child. Exile of Erin. At the Picket Line and Zeppa. The co. is stronger than last season and drew crowded houses nightly. At the Picket Line is Justin Adams' latest production and received its initial performance 11. The play evolves a very interesting story of the late war. George Robinson left Lillian Kennedy co. at Youngstown, O. 8 and joined Adams' co. here 9.

ERIE.—PARK OPERA HOUSE (J. L. Kerr, manager): The Deaves Sisters presented Chaos Flat to satisfactory business. The co. made a good impression. The costumes are fine and in great variety. CENTRAL (E. S. Hubbel, manager): A variety comb. at this house all last week. ITEMS: Manager Kerr, of the Park, is rapidly recovering from a long illness.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, lessees and managers): Casey's Troubles 5 drew a top-heavy house. Fat Men's Club 8 was pronounced by a large and fun-loving audience the best entertainment this season. OPERA HOUSE (Dtr and Rea, lessees and managers): Tennesseeans 4 drew a fair audience. One of the Bravest met with such a good reception that they are sure to come again. This performance was pronounced far above the average.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): James Rielly in Broommer of Carlshad gave a good performance to fair business 7-9. Si Perkins amused a good house 11. ACADEMY OF MUSIC (H. R. Jacobs, manager): Bunch of Keys drew a large house 7. Legal Wreck was well given to fair houses 8, 9. The Blue and the Gray did fair business 10-12.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE (H. Bull, manager and proprietor): Our playgoers were in a romantic streak this week for James O'Neill had a big house in Monte Cristo 8 Outside of Kate Fletcher's Carconte the co. can only be called fair as it does not compare with the support of former presentations. Hardie and Von Leer followed 10 to another big house with On the Frontier. It caught the gods in fine style. Daily's Under Down is due 16 and Charles Erin Verner 19.

PROVIDENCE.—PROVIDENCE OPERA HOUSE (Robert Morrow, manager): The presentation of The Wife was well attended all last week, especially at the matinee. GAIETY OPERA HOUSE (B. F. Keith, manager): Shamus O'Brien by C. E. Verner and a fair supporting co., filled the house all week. Mr. Verner introduces several Irish songs and dances which he renders very pleasingly. Lottie Winner made herself quite a favorite with "the boys" with her Irish jigs and reels.

SOUTH CAROLINA.

CHARLESTON.—OWEN'S ACADEMY OF MUSIC (William T. Keogh, manager): Good audiences greeted The Ivy Leaf 7, 8 and matinee. Held by the Enemy to fair houses 9, 10 and matinee. A Pair of Kids 11, 12 and matinee. GRAND OPERA HOUSE (J. F. O'Neill, manager): Cold Day co. to good business 11, 12 and matinee. Manager O'Neill expects to have his new entrance and lobby completed shortly.

SOUTH DAKOTA.

HURON.—GRAND OPERA HOUSE (O. P. Helm, manager): Billy Marble's Dramatic co. played to good business in repertoire 2-4. Patrick Neeson in A Night in Jersey, drew a very fair house 5.

TENNESSEE.

MEMPHIS.—THEATRE (Frank Gray, manager): Rosina Vokes opened her engagement 7 before packed house. The first piece presented was Crocodile Tears. Miss Vokes did not appear in the former, but in the Milliner's Bill and Rough Diamond she captured the house. Her dancing is very graceful, as are all her movements. She is finely supported by Mr. Thorpe and Felix Morris, while the remainder of the co. is thoroughly competent. ITEMS: The members of the Cotton Buyers' Association have bought a block of seventy-five seats to witness George Wilson's Minstrels 10. Each broker will wear a boutonniere of cotton, and they will attend in a body. Bert Davis wears an amplified smile in anticipation of the event. John Robb, of Pope's Theatre, St. Louis, is here visiting friends and looking out for the opera house to be built this Winter. Ed. Jack, one of the old-time theatre-attaches is here. The wind blows through his long, white whiskers, but he enjoys the play as much as ever. Newton Beers' London co. passed through here 6 en route to Arkansas—George Mackenzie, the musical director, met many of his old friends here. He says the co. is doing good business in one and two-night stands. J. J. Hogan, late treasurer of the Jackson Mound Park, has taken an interest in Willey and Stuart's Minstrels, and will become manager.

NASHVILLE.—THE VENDOME (J. O. Mison, manager): William Hawthorn's new comedy drama, Ferncliff, was presented 10-12 to fair sized houses, and by a superb co. Indeed, I do not remember to have seen on the Nashville boards in a long time a more evenly balanced or a better all-around co. Ferncliff is a pure, clean comedy, with a bright dialogue, and a plot that is intensely interesting from first to last. The mounting is done in handsome style, the co. carrying elaborate and beautiful scenery. Mr. Vanderbilt, in the leading role of Tom Herring, showed himself a strong actor, and was greeted most cordially. The play and the co. were both received with great favor by everyone who was fortunate enough to see them. ITEMS: The Hermitage Guards had crowded houses at their minstrel entertainment 7, 8. The boys did themselves proud, so to speak. Their performances would compare very favorably with that of many prominent co. Thos. A. McKee is here doing the advance work for Robert Downing. W. W. Fowler is also here looking after the advance work for The Corsair.

CHATTANOOGA.—NEW OPERA HOUSE (Paul K. Albert, manager): Cora Van Tassel co. 5-7; fair business.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Jas. T. Hood, manager): Jennie Holman commenced a week's engagement to poor business 7. ITEMS: Manager Wood is in New York on business connected with his house.

COLUMBIA.—GRAND OPERA HOUSE (Lucier Frusin, manager): McCabe and Young's Georgia Minstrels to a good house 10.

TEXAS.

DENISON.—MCDONAGALL OPERA HOUSE (J. B. McDougall, manager): The World to a fair house 7. Everybody well pleased.

AUSTIN.—OPERA HOUSE (Captain C. F. Millett, manager): The season at this house opened with Irish Hearts of Old 1. Lilly Clay's Gaiety co. in Beauty in Dreamland 2. Pleasant entertainment and good business. Some of our best local singers presented Act II of Der Freischutz, together with several excellent vocal selections 3. The entertainment was given for the benefit of the Confederate Soldiers' Home at Austin, and needless to say was well patronized. The Paymaster 4, 5 to good patron-

age. ITEMS: Captain Millett has added new scenery to the Opera House, including a beautiful new drop curtain. The house is in many ways improved. This season promises to be a very successful one. Captain Millett has secured a number of first-class attractions. He is justly popular with managers and the general public. Howard Long appears again in the box-office.

SHERMAN.—SHERMAN OPERA HOUSE (A. Q. Nash, manager): Bella Golden in Little Duchess Sept. 30 to small house down stairs but good in the gallery; poor co. Little's World 4 to very slim house. They deserved better patronage. Huntley and Harrison comb. in A Celebrated Case 7.

GALVESTON.—TREMONT OPERA HOUSE (H. Greenwall and Son, managers): Jennie Caley in An American Princess had fair business 1, 4. The play is a border drama of but little merit, and the co. below the average. On the whole the performance was hardly acceptable. Lilly Clay's Gaiety co. 5 to good attendance. Performance satisfactory. West Soap Bubble 11, 12. ITEMS: A. B. Bennett, advance agent of A Soap Bubble co., delivered a lecture to the Knights of Pythias 7. Treasurer George H. Walker was the recipient of a handsome white ash walking cane, the present of Mel Stoltz, advance representative of The Paymaster co.—Several of our leading "Elks" attended the initiatory ceremonies of the new lodge organized in Temple last week.

DALLAS.—DALLAS OPERA HOUSE (H. Greenwall and Son, managers): Irish Hearts of Old commenced business 7, 8; audience well pleased. BIJOU THEATRE: The Thompson Opera co. opened a four weeks' engagement at this pretty house 7 to a big house. Said Pasha was presented in a charming manner.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): The Curry Musical Comedy co. in Irish Hearts of Old to good business Sept. 29, 30. Lilly Clay's Gaiety co. to a packed house 3.

WACO.—OPERA HOUSE (J. P. Garland, manager): Lilly Clay's Gaiety co. to a large audience 1. Irish Hearts of Old had a fair audience 5.

HILLSBORO.—OPERA HOUSE (M. P. Kavanagh, manager): J. Z. Little's World 10. ITEMS: Manager Kavanagh, of the Hillsboro Opera House, will soon have the balance of this season booked with good co.

BEAUMONT.—CROSBY OPERA HOUSE (John B. Goodhue, manager): The Jennie Caley comb. drew a crowded house 2, and judging from the frequent outbursts of applause gave the utmost satisfaction.

HONEY GROVE.—GRAND OPERA HOUSE (L. C. Hill, manager): The season opened 4, with the Golden in Little Duchess and Hortense to poor business. Co. gave satisfaction. ITEMS: Manager Hill has repainted and decorated the Grand Opera House handsomely.

GREENVILLE.—CAMERON'S OPERA HOUSE (P. Northrup, manager): J. Z. Little's World co. to fair business 3. Audience well pleased.

UTAH.

SALT LAKE CITY.—GRAND OPERA HOUSE (Will Burgess, manager): The Stowaway was presented 4, 5, to houses in which the S. R. O. sign was displayed both nights. The scenic effects are very good, and the co. well balanced. SALT LAKE THEATRE (C. S. Burton, manager): The Home Dramatic co. presented Youth with fine scenic effects and a company of soldiers from Fort Douglas 3-5, to houses literally packed to the doors. Business good on account of the Territorial Fair. The receipts were near \$3,000. The co. will present The World 7. ITEMS: Margaret Nather opens a three night engagement 7 at the Grand Opera House at advanced prices. Stephens' Opera co. will revive Martha 8, 9, at Salt Lake Theatre. Stephens will lead the big chorus at the Tabernacle during the Gilmore concerts. He has issued a call on his classes for the chorists, and will get four hundred voices at least. They will render six choruses. Bertha Baylis, who made such a hit in opera here, and later in Omaha, is visiting her parents in this city. She has a wonderful voice, and will return to study under Madame Mazzucato Young in Omaha for another year, at the expiration of which time she has an offer to go with a first-class opera co.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): Captain Swift was presented by a strong co., including Arthur Forrest and Rose Eyttinge, to a large house 7. Lucier Family gave some pleasing musical specialties 8. Paola was admirably rendered by J. C. Duff's Opera co. to a crowded house 12.

VIRGINIA.

CHARLOTTESVILLE.—LEVY'S OPERA HOUSE (Peavy and Sibley, managers): Gorton's Minstrels played a return date to good business 5. ITEMS: The Opera House has been painted and renovated since last season.

STAUNTON.—STAUNTON OPERA HOUSE (W. L. Oliver, manager): Ezra Kendall drew a crowded house 4. ITEMS: Dramatic co., whose ears have been tortured in seasons past by the poor music in the Opera House (the best the town afforded, however, be it said in justice to the manager) will be glad to learn that a picked section of the Stonewall Brigade Band has been secured for the season. They furnish excellent music.

RICHMOND.—THEATRE (Mrs. W. T. Powell, manager): C. L. Howard's Main Line 4, 5, followed by A Night Off. Small audiences. Creston Clarke 14 week. ACADEMY OF MUSIC (Berger, Leath and Myers, managers): Metastase and Vaughan's Tourist 1-5; good houses. Rice's Opera co. in Pearl of Peking opened to full house 9. OPERA HOUSE (Fred Webster, manager): Announced to open 14 for the season. CORCORAN HALL (Bell Ellis, managers): Bell and Ellis comb. week of 7 to very good business. COMIQUE (W. W. Putnam, managers): Good business week of 7.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): Ezra Kendall to a large and well-filled house 5. Gorton's Minstrels to fair business 7.

WASHINGTON TERRITORY.

TACOMA.—GERMANIA THEATRE (J. P. Howe, manager): The Russell Comedy co. in The City Directory gave entire satisfaction to a large audience. ALPHA OPERA HOUSE (J. M. Junett, manager): Patti Rosa as Margery Daw to good audiences 4-7.

SEATTLE.—TURNER HALL (M. F. Frye, manager): Lew Johnson's Minstrels to a good house Sept. 27. Filson and Erroll's Comedy co., under the management of John Cort, 28. Russell Comedy co. presented The City Directory to a full and very appreciative audience 30. STANDARD THEATRE (John Cort, manager): A good vaudeville programme was presented last week.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (F. Risher, manager): Kate Castleton 7, 8, presenting Paper Doll. Fair business. Hallen and Hart 9; business good. GRAND OPERA HOUSE (O. C. Senter, manager): Little Nugget 7-9 opened to S. R. O.

CHARLESTON.—OPERA HOUSE (Berleau and Boggs, managers): Hettie Bernard-Chase to very good business 9.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): Hettie Bernard-Chase 7 to moderate business. Kate Castleton in A Paper Doll was heartily received by a large and well pleased audience 9. ITEMS: The Academy is now open for the season under the management of E. B. Cady. Mr. Cady's many friends here wish him success in his new venture.

WISCONSIN.

MILWAUKEE.—ACADEMY (Jacob Litt, manager): Nat C. Goodwin appeared 3-5 in A Gold Mine and was greeted with large and enthusiastic audiences. It is refreshing to see Mr. Goodwin in something different than he has been serving us with for the past years and he certainly has struck it this time. The piece is a delightful little comedy and gave great satisfaction. Mr. Goodwin's characterization of Silas K. Woodcott can only be spoken of in words of praise. The co. is admirably cast, Isabelle Coe, though unwell, was natural and graceful as Mrs. Meredith, and her conception of the part would be hard to improve upon. Paul Arthur as Gerald Jordan, Robert C. Wilson as Sir Everard, John E. Ince as Krebs and Mrs. Cecil Rush as Mrs. Vander-

vest were excellent. King Cole II., after many trials and tribulations in Denver, succeeded in arriving here in time to give a performance 6, although their opening should have occurred 4. There are some clever people

